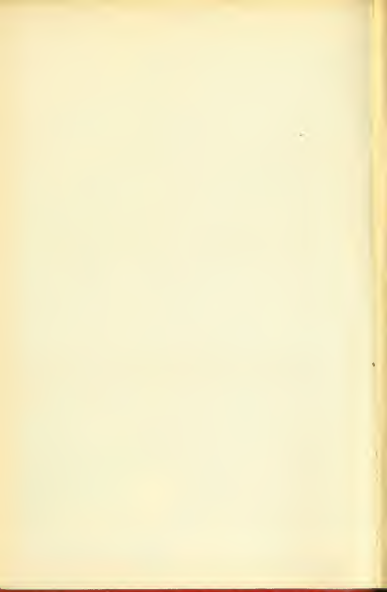


NAGEL'S
PARIS
AND
ITS ENVIRONS
TRAVEL GUIDE









P A R I S
AND
ITS ENVIRONS



THE NAGEL TRAVEL GUIDE SERIES

EDITOR: GILBERT R. MARTINEAU

P A R I S AND ITS ENVIRONS

XVI-368 pages — general map
Plan of Paris (48 pages, three colours)
14 other plans in colours
Plan of the Métro — Plan of bus routes

PREFACE

by

Sir OLIVER HARVEY

Her Majesty's Ambassador at Paris



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The English version has been made by Marie-Rose Palmer.

P R E F A C E

by Sir Oliver Harvey, G.C.M.G., G.C.V.O., C.B.
Her Majesty's Ambassador at Paris

Most of you who use this book will be snatching a few days or at most weeks to enjoy Paris. I feel almost ashamed to admit my own good fortune. Three times I have been sent to live in Paris as my official duty. It is not days or weeks but years that I have spent here, enjoying the peculiar Parisian mixture of grandeur and intimacy, of magnificent planning and haphazard irregularity, of close-built stony city and tree-lined open space, of whirling fashionable motor-cars and tranquil riverside fishermen, of island and mainland, of royalty and revolution, and of how much else beside!

Not only have I spent years in Paris, but they have all been concentrated round a most beautiful eighteenth century house in the Rue du Faubourg-Saint-Honoré. The Duke of Wellington bought it in 1814, when it was already ninety years old. He paid Napoleon's sister, the Princess Pauline Borghese, 870,000 francs for it which he rightly thought a bargain for it included furniture and plate, but the government of the day thought it very expensive. Since then for a hundred and forty years it has been the British Embassy. The royal arms are carved above the entrance and the portraits of successive British sovereigns have hung on the walls. But how French it remains! Like so many great French houses it does not stand in the remote distinction of an elegantly residential quarter, but looks across a narrow roadway at small shops—just as does the Elysée Palace where the President resides a little further down the same street. But the great entrance gate would give you all the privacy you could desire if it were shut—as it was against the invader for the four years of German occupation. Inside the big courtyard seems still to call for a coach and four as when it was built. When I first knew it it was grey, as is most of Paris today, but the façade has recently been cleaned and the stone has recovered its warm cream colour. That colour must always have dominated in Paris during the moments of great building activity—a hundred years ago for instance when Haussmann began tearing down the narrow streets and flinging his great boulevards and avenues across the city. A little earlier it was

the colour of the Rue de Rivoli, before that of the two palaces of the Place de la Concorde and earlier still of Notre-Dame. But to return to the British Embassy. Elegant, secluded but stony you might say of the courtyard. Ah but if you could see the garden which like that of its neighbours stretches down to the Avenue Gabriel! Alas, that façade of the house has not been improved by the veranda and the ball-room wing which have been added to make room for the Embassy's guests on important occasions, but they do not spoil the view from the house down the long green lawn between the great trees, a hollow lawn, French fashion, like a green hand scooped to hold all the coolness that leaks out from the shadowy depths of the huge chestnuts on either side with their pink and red blossoms. I do not know how long a chestnut lives, or whether Princess Pauline Borgese saw the same trees when she looked out of her bedroom into this garden. But I do know that it is often almost as quiet as when she lived there. And her bedroom looks almost exactly the same, with its bronze swans and red brocade hangings and the high tented bed.

And round the Embassy there is the *quartier*—my *quartier* I may say after coming back to it so often. I do hope you will find some time to explore it. Everybody in Paris is patriotic about his *quartier* if it gives him the least excuse. Admire the house of the President whose neighbour I am. You can look through the rather heavy gateway that was added in the nineteenth century to the lovely façade that President Auriol has had restored to what it was when the Pompadour owned the house two hundred years ago. Not quite what it was, however, for he has had the doors replaced with two great sheets of glass so that every passing citizen looks straight into the entrance hall of the President's house, where Madame Auriol always keeps an immense bowl of flowers beneath the great cut glass chandelier. As we are in Paris, you will find every kind of shop in the *quartier*, mixed up with the official residences and a ministry or two. Some of the nicest shops in Paris are in the Faubourg Saint-Honoré and if you are lucky enough to be there in June you may see the street window-dressing competition.

But I should not only speak of my own *quartier* for your stay in Paris is probably short and you want to wander. If you live in Paris you go on finding strange corners year after year, and if you are here for only a short time you may none the less wander off the beaten track and find things unknown to old residents. There is the quarter up by the Canal Saint-Martin with its marine stores—and the canal itself which sud-

denly disappears underground. It passes right under the column of the Bastille and comes out through a harbour-basin called the Gare de l'Arsenal into the Seine near the Austerlitz station. There you will find big barges unloading that may have come by sea from Great Britain or Holland, or by canal from almost anywhere on the continent north of the Alps. Do not be surprised to find a harbour in the heart of Paris, for Paris was a shippers' town from the start. The oldest inscribed stone ever found there was on an altar put up by the «nautae» to Jupiter. The Place de l'Hôtel-de-Ville used to be called the Place de Grève, i.e. Beach Place—because that was where the shippers beached their ships and the Town Hall or Hôtel de Ville is on the site of the shippers' guild-house. That is why the Paris coat of arms is a ship and its motto is «*fluctuat nec mergitur*»—«she rides the waves and does not sink».

Paris of course was not only a meeting of waterways and shipping from early days but of ideas and of students. Far less is left of the old university buildings than survives of Paris University's daughters at Oxford and Cambridge, but you will find some pre-revolutionary remnants here and there amongst the modern university buildings on the left bank. One of them has a special interest for us although the building has long since lost its original purpose. It is a barrack of a building now called the Ecole Sainte-Geneviève at 65 Rue du Cardinal-Lemoine a little way east of the Pantheon. The only outer sign that it once housed the Scots College is a couple of Saint-Andrew's crosses over the door. If you write for permission to the Mother Superior you may perhaps be allowed into the little chapel where a tablet recalls that the college (not the building) was originally founded in the reigns of Robert the Bruce and Charles le Bel «bound by ancient treaties». There also is the only monument put up to James II when he died in exile and a dozen tablets to faithful Jacobites. Although the college was dissolved like so many ancient institutions in the revolution it still has a shadowy survival, for when the Napoleonic wars were over it was agreed that in compensation for its disappearance the French Government should maintain scholarships at a French Catholic seminary for a small number of Scottish candidates for the priesthood and the nomination for them still goes through the Embassy today—a last remnant of the time when Scotland and France were allies against the dangerous state that lay between them, instead of being linked all three as they are today in a common allegiance to peace and liberty.

You may say that I am telling you about holes and corners that you will never have time to find. Perhaps so. Perhaps if

your time is short you had best employ it enjoying the wonderful way the vegetables are piled at the greengrocer's at the street corner. At all events some of those who have had least time to spend in Paris have known best how to love it. One such was an invalid—Mrs. Ewing the author of «*Jackanapes*» and «*Lob-lie-by-the-fire*»—who halted in Paris for the first and last time in her life in October 1879 when trying to get to Malta to join her husband. Even with the pause at Paris she was too ill to go on and had to telegraph for a friend to come and take her home. She can barely have done more than ride in a cab from the station to her hotel and back again—and that in very bad health. But this was the effect of Paris upon her as described in a letter to a friend:

«You must show your wife Paris! I sobbed myself nearly to bits in the cab as we came away through those lovely streets, and thought of you, and how you love it—my dear! What a city it is! The charm is the charm of a personality. . . The ruined Tuileries and all those grand buildings on which Napoleon III stamped his name. . . When we drove past the Louvre and it was open I was wild to go in and just see Raphael's St. Margaret, but on the whole we daren't risk it, and I collapsed almost directly afterwards.»

Not all of us can feel as vividly as that. To see Paris with so sharp a pang is more often given to those who come for a short stay than to those whose sight of her is blurred by usage. The Parisians themselves often seem only half aware of their privilege. But if you really enjoy Paris—its light, its houses, its vistas—you are forming such a bond with Parisians as you may have felt between yourself and some foreigner who, when visiting England, fell in love with something you love—with Norwich or Canterbury or Durham perhaps. Such common affections cannot remove differences of national policy based on economic facts and geography and past history, but they do substantially alter the atmosphere in which they are dealt with.

HOW TO USE THE GUIDE

Our Itineraries are designed primarily for those who do their sightseeing on foot—by far the best way to explore a neighbourhood and to “get the feel” of its particular characteristics. Nevertheless, transport can be used for parts, at least, of these itineraries, and is of course essential for trips into the environs. The Métro and bus services will be found very useful. In splitting up itineraries, visitors are recommended to refer to the detailed plans at the end of this guide (The sides of the red-lined squares represent approximately a quarter of a mile).

A folding general plan of the city (at end of volume) facilitates general orientation.

If it is desired to visit only two or three monuments or to explore only a limited area, consult the Index. The tabulated list of Museums shows at a glance full details of situation, access, opening hours, etc. of every museum in Paris. The importance of the Louvre demands special plans (see pages 138, 140, 142).

In the chapter on the Environs of Paris we have deliberately omitted references to places devoid of artistic interest and have concentrated rather on those spots which have a formative influence on the city's art and history.

The chapter of Practical Information contains a wide variety of information—beauty-parlours, chemists, sports, wines, for example—which should help the visitor to solve the various little problems which are apt to arise in the course of even the briefest of sojourns.

N. B. — The Nagel Guides do not accept advertisements, and any recommendations included in this book are entirely voluntary.

C O N T E N T S

	Page
Preface	VII
How to use the Guide	XI
Paris through the centuries	1
Geographical outline	10
The Seine, its bridges and quays	12
The Cité and the Ile Saint-Louis	22
The Ile de la Cité, p. 22 – The Palais de Justice, p. 24 – The Conciergerie, p. 25 – The Tour de l'Horloge, p. 28 – The Sainte-Chapelle, p. 30 – The interior of the Palace, p. 32.	
Notre-Dame de Paris	34
Ile Saint-Louis	48
The Invalides	53
The Eiffel Tower, p. 53 – Pont d'Iéna, p. 54 — The Champ de Mars, p. 54 – Ecole Militaire, p. 54 – Faubourg Saint- Germain, p. 54 – Fontaine des Quatre-Saisons, p. 56 – The Rodin Museum, p. 56 – The Invalides, p. 57 – The Palais Bourbon, p. 63.	
The Latin Quarter	65
Place Saint-Michel, p. 65 – Saint-Séverin, p. 66 – Saint- Julien-le-Pauvre, p. 67 – Hôtel de Cluny and the Thermes, p. 67 – Rue de l'Ecole-de-Médecine, p. 69 – Montagne Sainte-Genève, p. 70 – The Sorbonne, p. 71 – Collège de France, p. 73 – Place du Panthéon, p. 73 – The Panthéon, p. 74 – Saint-Etienne-du-Mont, p. 76 – Lycée Henri IV, p. 78 – Saint-Jacques du Haut-Pas, p. 79 – The Salle Luxembourg, p. 79 – The Palais du Luxembourg, p. 79 – The Luxembourg Garden, p. 81 – The Observatory, p. 83 – Hôtel de Massa, p. 85 – Parc Montsouris, p. 85 – The Cité Universitaire, p. 85.	

Saint-Germain-des-Prés	87
Saint-Germain-des-Prés, p. 87 - Chapelle de la Charité, p. 88 - Church of Saint-Thomas d'Aquin, p. 89 - The Légion d'Honneur, p. 89 - La Monnaie, p. 89 - L'Institut, p. 90 - Saint-Sulpice, p. 90 - Les Carmes, p. 92.	
Montparnasse	94
Institut Pasteur, p. 94 - Place Bienvenue, Gares Montparnasse, p. 95 - Notre-Dame-des-Champs, p. 95 - The Montparnasse Cemetery, p. 95 - Place Denfert-Rochereau and around, p. 96 - The Catacombs, p. 96.	
Jardin des Plantes	98
Saint-Nicolas-du-Chardonnet, p. 98 - The Arènes de Lutèce, p. 99 - Saint-Médard Church, p. 99 - The Mosque, p. 100 - Jardin des Plantes and Natural History Museum, p. 100 - The Salpêtrière, p. 101 - The Gobelins Factory, p. 102 - The Val-de-Grâce and Port-Royal, p. 102	
The Eastside of Paris	105
Saint-Louis Hospital, p. 105 - The Buttes-Chaumont, p. 105 - Père-Lachaise Cemetery, p. 106 - Saint-Germain de Charonne, p. 108 - Saint-Jean Bosco, p. 108 - Sainte-Marguerite, p. 108 - The Place de la Nation, p. 109 - Cemetery of Picpus, p. 110.	
From the Bois de Vincennes to Place Félix-Eboué . . .	111
The Bois de Vincennes, p. 111 - The Zoo, p. 111 - Saint-Esprit Church, p. 113.	
The Bastille and Marais Districts	114
The Bastille, p. 114 - Hôtel Béthune-Sully, p. 115 - Place des Vosges, p. 115 - Marais Quarter, p. 117 - Carnavalet Museum, p. 119 - Saint-Paul-Saint-Louis Church, p. 120.	
From the Hôtel de Ville to Saint-Nicolas-des-Champs	121
The Hôtel de Ville, p. 121 - Saint-Gervais and Saint-Protais, p. 122 - Hôtel de Sens, p. 124 - The Cloître des Billettes, p. 124 - The National Archives, p. 125 - Quartier du Temple, p. 125 - Conservatoire national des Arts et Métiers and the Abbey of Saint-Martin-des-Champs, p. 126 - Saint-Nicolas-des-Champs, p. 127.	

	Page
From the Halles to the Châtelet	128
The Halles Centrales, p. 128 – Saint-Eustache, p. 129 – The Fontaine des Innocents, p. 129 – Tour Saint-Jacques, p. 130 – Place du Châtelet, p. 130.	
Saint-Germain-l'Auxerrois, Louvre, Palais-Royal, Place Vendôme, rue Saint-Honoré and rue de Rivoli	132
Saint-Germain-l'Auxerrois, p. 132 – The Louvre, p. 133 – The Musée du Louvre, p. 139 – Place and Arc du Car- rousel, p. 145 – The Jardin des Tuileries, p. 147 – Rue Saint-Honoré, p. 148 – The Place Vendôme, p. 149 – The Church of Saint-Roch, p. 150 – Place des Pyramides, p. 151 – The Comédie-Française, p. 152 – The Palais-Royal and its Garden, p. 152 – The Oratoire, p. 154.	
The Grands Boulevards, the Opéra and the Madeleine	155
Place de la République, p. 155 – Boulevard Saint-Martin, p. 156 – Boulevard Saint-Denis, p. 156 – Boulevard Bonne-Nouvelle, p. 156 – Boulevard Poissonnière, p. 157 – The Ancien Conservatoire, p. 157 – The Folies- Bergères, p. 157 – Hôtel des Ventes, p. 157 – Boulevard Montmartre, p. 158 – Boulevard des Italiens, p. 158 – Boulevard des Capucines, p. 158 – Boulevard de la Ma- deleine, p. 159 – The Madeleine, p. 159 – The Boulevard Haussmann, p. 160 – The Opéra, p. 161 – The Trinité, p. 165.	
Place de la Concorde and Champs-Élysées	166
Rue du Faubourg-Saint-Honoré, p. 166 – Place de la Concorde, p. 167 – The Champs-Élysées, p. 168.	
Montmartre	172
Saint-Pierre-de-Montmartre, p. 173 – Sacré-Cœur, p. 174.	
La Plaine Monceau	176
Parc Monceau, p. 176 – Nissim de Camondo Museum, p. 177 – Jacquemart-André Museum, p. 178.	
L'Etoile and the Bois de Boulogne	180
The Bois de Boulogne, p. 180 – Avenue Foch, p. 182 – The Etoile and its avenues, p. 183.	

	Page
Chaillot	186
The Palais de Chaillot, p. 186 - Musée des Travaux publics, place d'Iéna, p. 188 - Musée Guimet, p. 188 - Saint-Pierre-de-Chaillot, p. 189 - Musée Galliéra, p. 189 - The Palais des Musées d'Art Moderne, p. 189.	
Passy and Auteuil	191
The Environs de Paris	194
Saint-Cloud	195
Versailles	199
The Château, p. 199 - The Trianons, p. 202 - The Musée des Voitures, p. 204.	
Rambouillet - The Chevreuse Valley - Sceaux	205
Le Mont Valérien - Malmaison - Marly-le-Roi	214
Saint-Germain-en-Laye and its Forest	219
Maisons-Laffitte	220
Saint-Denis	222
Ermenonville, Chaalis, Senlis, Chantilly	227
Compiègne and its Forest	233
Compiègne, p. 233 - Musée de la Voiture et du Tou- risme, p. 237 - The Forest, p. 237 - Pierrefonds, p. 238.	
Vincennes	240
Fontainebleau and its Forest	242
Enghien-les-Bains	247
Champs-sur-Marne - Grosbois - Vaux-le-Vicomte	249
Practical Information	253

MAPS AND PLANS

IN THE TEXT :

Palais de Justice	26
Les Invalides	58
Cité Universitaire	84
The Zoo	112

	Page
Louvre (Museum)	138
Louvre, 1st Floor	140
Louvre, 2nd Floor	142

AT END OF BOOK :

Plans

Paris and environs	1
Plan of the City	2-3
The Quartiers	4-51
The Luxembourg Garden	52
Jardin des Plantes	53
Bois de Boulogne	54
Bois de Vincennes	55
Versailles	56
Forêt de Meudon	57
Saint-Cloud	58
Sceaux	59
Chevreuse Valley	60
Chantilly	61
Fontainebleau	62
Saint-Germain	63
Compiègne	64

PARIS THROUGH THE CENTURIES

Looking at a plan of the fortifications which, successively, surrounded Paris, both marking the limits of the town and defending it from its various enemies, one might be tempted to liken this plan to the cross-section of a tree which has grown ceaselessly for 2,000 years. Foresters can read the whole history of a tree in its concentric curves. The growth of the tree, however, is the result of the addition of inner layers of wood whilst that of Paris came about through the annexation of outside territories.

The comparison would not however be totally inaccurate. The heart of Paris is the Ile de la Cité, with Notre-Dame and the King's Palace, and like the heart of the tree it was destined to lose, slowly through the centuries, its vitality to the zones which surrounded it. Thus the Cité saw its convents and churches disappear but kept its cathedral. Little by little the king gave up ground to various tribunals. The Town Hall was not to be built there and the University and industry and commerce went to the new neighbourhoods. In spite of this the Police and the Hôtel-Dieu (hospital) remained faithful to the heart of Paris, but with buildings which are not worthy of its past.

Since there was plenty of land available the gradual spread of the town was accomplished fairly easily. The hills and hillocks also became covered with houses, or even, as at Montmartre, surmounted by churches.

The historians of Paris have, in general, taken for the basis of their work the periods determined by the fortifications. After the Gallo-Roman fortifications came those of Philip-Augustus, of Charles V, Louis XIII, Louis XVI (the tax-farmers' wall) and of Louis-Philippe (also known as the Thiers fortifications). These divisions, easily made because they are based on dates and because they correspond more or less with the lines of both the inner and outer boulevards, will nevertheless be of little interest to those who wish above all to see the most picturesque sites and principal monuments of Paris. Furthermore, either they do not correspond exactly to distinct periods or else they provide no useful information on the transformation of the districts.

That is why we shall not lay stress on these vanished walls although we shall, of course, refer to them when this seems necessary. For, when all is said and done, they were required to serve only two purposes — to afford protection from the invader and to mark the customs boundaries. Although they provided the opportunities for building monumental gates overloaded with sculptures, such as the Porte Saint-Martin and the Porte Saint-Denis, or pavilions in the antique style with rotundas and colonnades such as those of La Villette and of the Place Denfert-Rochereau and the Place de la Nation, these embellishments did not have the same importance in the history of the capital as the uninterrupted building of the Louvre or the great changes wrought by Haussmann.

In fact it seems to us to be more important to seek out what to-day remains of the riches and curiosities which either were created as the city extended or became enclosed when one lot of fortifications gave place to another.

Paris grew from an island which, because of its position not far from the confluence of the Seine and the Marne, was a convenient relay post both for those coming down the Seine by boat and for those who came from the Loire and wished to reach the plains of the North or the hills of the East and West.

In spite of the forests and marshes this island has been inhabited by man since prehistoric times. But it is only when Caesar, during his conquest of Gaul, visualises the advantages which the island and its surroundings could present for Roman colonisation that we get a clear picture of the past. We are now in the year 52 B.C.

Lutetia now appears for the first time and with it we have the birth of the Latin Quarter which completes the palace on the island. Arenas, a theatre, baths, a basilica and many temples are built in this quarter on the left bank.

Christianity, in the III century, shows no mercy for *Lutetia* and its destructive rage knows no limits.

When the Roman empire collapses, when Clovis, Childebert and Clotaire make their appearance in the history of *Paris*, (from the IV century onwards the name *Lutetia* is no longer used, the *Parisii* having gradually imposed this new name) the first Christian churches, whoses architecture is most simple and practically without ornament, are built. On their sites master craftsmen were later to build Notre-Dame, Saint-Germain-des-Prés, Saint-Gervais-Saint-Protais.

The most important event worthy of mention in the V century is the besieging of Paris by the armies of Attila, king of the Huns.

It was at this time that Geneviève of Nanterre accomplished the magnificent work for which Paris will always feel a profound gratitude — a sentiment which to-day finds expression in Saint-Etienne-du-Mont, in the Panthéon and in the Pont-de-la-Tournelle.

The VI century is prolific in new churches.

In the VII century Dagobert devoted all his efforts to the basilica of Saint-Denis — a town whose history, in spite of administrative boundaries, remains closely linked with that of Paris. In fact we find here yet another argument against clinging too closely to the fortifications. From 628 onwards Paris is historically inseparable from Saint-Denis just as later it became so from Vincennes in the time of Saint-Louis, from Fontainebleau in the time of Francis I and that of Napoleon I, from Saint-Germain-en-Laye in the reign of Henry IV and from Versailles under Louis XIV and Marie-Antoinette.

In the VIII century a second flowering of churches on both banks of the river confirms that Christianity has now a firm hold of Paris.

The statue erected in honour of Charlemagne in the square in front of Notre-Dame is a tribute which he little deserved, for the Emperor played no great part in Paris to which he preferred Aix-la-Chapelle. But the bishops and priests were, on the other hand, very active and Paris was primarily a religious centre clustering around a Royal palace when Charles the Bald took possession of the town after the signing of the treaty of Verdun in 843.

The Norman invasions which followed from 845 to 885 were as disastrous for Paris as was the German conquest of 878 under the Emperor Othon II.

It fell to the lot of the Capetians, whose rule coincided with the appearance of the splendid and robust architecture which we call Romanesque, to restore Paris completely and to develop by means of bridges and harbours its economic function which had already been clearly proved by such shipbuilders as the *Nautae*. This was the work of Robert the Pious and of those XI-century kings, Henry I and Philip I, of whom even the names are little known (while the latter was on the throne William of Normandy was conquering England).

As an example of the architecture of this period we mention the fine priory of Saint-Martin-des-Champs, of which the church has recently been restored.

During the XII century new sanctuaries were built on the island of the city. Notre-Dame was rebuilt and great defensive works, the Châtelets, were erected near the Seine. On the left

bank Louis VI founded the Abbey of Saint-Victor which disappeared in 1811 and on the site of which was established the wine market.

The XIII century marks the beginning of those periods to which we owe the greater part of that which we can still admire to-day. Philip-Augustus lays the first stone of the Louvre and Saint Louis builds the Sainte-Chapelle.

In the XVI century were erected the Charles V fortifications whose contours and defensive works have held the attention of historians. The administration of Paris became better organised thanks to the innovations of Etienne Marcel, a provost of commerce. He it was who subdivided the town into districts which later became the present-day "arrondissements".

Since all town fortification are bordered by boulevards, those that Charles V built later became the *Grands Boulevards* (Saint-Martin, Saint-Denis etc...).

Nothing remains, and it is a great pity, of all those battlemented walls and square towers which formed the fortifications of Charles V; as for their *Bastille*, the revolutionaries were to make a symbolic victim of it. Charles V preferred the Hotel des Tournelles — of which the name is perpetuated in that of a street — to the Palace in the City and to the Louvre. Louis XI also chose to live there. It vanished at the beginning of the XVII century but the Place Royale which replaced it, and which is the present Place des Vosges, is a very fine compensation for this loss.

In the district of Saint-Paul (next to the Bastille) we find memories of Charles VII — for we have now reached the XV century. Elegant private houses are built in various neighbourhoods, the Hotel de Sens and the Hotel de Cluny being two good examples.

Paris was then, thanks to the contributions it had received from Roman and Gothic art, one of the finest cities in the world. Unfortunately public hygiene was non-existent at this period, and, in this wonderful setting, epidemics, of which the plague, leprosy and ergotism are the most common, worked constant havoc. Prayers in the churches and processions through the streets were the chief means of combatting these disasters. It is only fair to state, however, that Charles V, to his great credit, was responsible for the building of the sewers.

With the Renaissance the houses of the nobles adopt the Italian style of architecture. Mythological figures symbolising the Seasons and the Elements, the fruits of the Earth and the Virtues are to be seen between the mullioned windows. To Francis I we owe Saint-Eustache, Saint-Etienne-du-Mont,

with its delightfully pagan roodscreen, the first Town Hall, which was destroyed during the 1871 Commune, and a large portion of the Louvre. Catherine de Medicis, after the death of her husband in an accident, built the Tuileries Palace which suffered the same fate as the Town Hall in 1871 but which left its name to one of the biggest gardens in Paris.

Bricks and stone are now used together on the richly decorated fronts of houses and for the roofs slates are preferred to tiles.

We now come to the fortifications known as those of Charles IX, but which might just as well be attributed to Louis XIII according to the date by which the work was completed.

During the sixteen years of his reign which was so unhappily cut short by his murder at the hand of Ravaillac Henry IV did a lot of good to Paris — after having done it a lot of harm by besieging it. The Place Royale, the Place Dauphine, the Arsenal, the Hospital of Saint-Louis and the completing of the Pont Neuf are only a part of the many works ordered by this king which are still in existence to this day. An appreciable advance in the sphere of hygiene is also to his credit.

His second wife, Marie de Medicis, added the Luxembourg Palace to the list of royal houses.

The period of Louis XIII is also noted, in the history of the monuments of Paris, for the magnificent Val-de-Grâce and several other churches whose severe and noble style of architecture was to have a long life — it was later known as the baroque style — and in which towers and spires were replaced by domes.

With the reign of Louis XIV the second ring of fortifications begins to disappear but not without leaving, as did the first ring, a few traces. Stones and parts of walls can always be used to build houses and the new districts, in Paris as elsewhere, made good use of the now redundant fortifications. During demolition work traces of former fortifications are still sometimes accidentally brought to light. In the districts of Saint-Germain and Saint-Honoré, in the marshes and on the island of Saint-Louis nearly all the land available is taken over for the building of private houses and this continues without stop until 1789.

At this time the style of Versailles is pre-eminent in architecture and the fronts of houses are still reminiscent of Greco-Roman art. The colonnade of the Louvre and the pediments of the houses on the Place Vendôme are examples of this influence.

The mythological charms of the Renaissance are still to be

seen in the decorative sculpture of this day, and meanwhile Molière is writing *Amphitryon* and *Psyché*. This most Christian century loves anything pagan in art or letters.

The monuments erected in the reign of Louis XV are very much in the antique style, even when they are religious buildings. The Italian influence especially is most apparent in the church of Sainte-Geneviève which later received the Greek name of Pantheon and in Saint-Sulpice where the porch, on the main front of the church, occupies considerable space. The Mint, the military school and the two palaces which form such a fine setting, on the Place de la Concorde, for the entrance to the Rue Royale belong to the same period.

The chronological history of the fortifications of Paris tells us that the Fermiers Généraux (Tax-Farmers) under Louis XIV had already begun to consolidate the system of barriers round the town in order to facilitate the collecting of customs dues and that the wall, which earned so many criticisms for their successors, and which was built in the reign of Louis XVI — making the fortune of the architect Ledoux — was merely an improvement of this system. The population of Paris within the fortifications of the XVIII century was estimated at 600,000 souls.

The Revolution of 1789 destroyed and mutilated without however building anything by way of compensation. The Directory and the Consulate had other cares besides the changing and beautifying of Paris. Napoleon I wanted monuments and these are the triumphal arches of the Etoile and the Carrousel, the Temple of Glory (which finally became the church of the Madeleine), the Column for the Grande Armée in the Place Vendôme and the Stock Exchange. He was destined, however, not to see the completion of a large part of this work for the imperial epos, although spectacular, was also brief.

But Paris likes to complete that which has been begun. Politics, as will be seen, do not enter into the question. Just as Louis Philippe finished at the Etoile an arch begun by Napoleon — which makes one forgive him the very ordinary Column of July and the erection of an Egyptian obelisk in front of the Palace of Gabriel on the former Place Louis XV (now the Place de la Concorde), so the Third Republic completed the Opéra which was intended to perpetuate the glories of the Second Empire and which is, in fact, a dazzling memorial to that period.

Louis Philippe gave Paris a final ring of fortifications which suffered the attacks of the Prussian army in 1871; but the whole town was to be completely changed by Napoleon III when he embraced the ideas of Haussmann.

This latter decreed that the boulevards which followed the lines of the former fortifications should be interconnected by great vertical, horizontal and transversal arteries. His ideas were on a grand scale and to put them into effect he mercilessly destroyed some extremely fine houses. He foresaw a great increase in the population and in the volume of traffic and in this he was perfectly correct. The first law on the protection of historical monuments was passed only in 1887 and did not therefore hinder Haussmann who, however, lived to see it introduced (he died in 1891). But it would be unjust not to include in Haussmann's good deeds the improvements he made to the Bois de Boulogne, the Bois de Vincennes, the Buttes Chaumont, the Parc Monceau and the Parc Montsouris. Neither he nor his colleagues, Alphand and Belgrand could foresee that XX-century youth would not be satisfied by these open spaces and would demand stadiums, too, for its sporting activities.

From 1900 to 1910 the Third Republic changed the aspect of several districts on the right bank of the river where the houses were surrounded by spacious gardens. Blocks of flats and new streets now occupy these sites. But the Third Republic changed the face of Paris chiefly when various exhibitions, sometimes universal and sometimes merely international, were held there. For one of these exhibitions, in 1878, the hill at Chaillot was crowned by the Trocadero Palace which was later partly destroyed for another exhibition — that of 1937. The 1889 exhibition gave Paris the Eiffel Tower and also the Galerie des Machines. A Palace of Industry was built in 1853, chiefly for the exhibition of 1855. These ceased to please when the plans for the 1900 exhibition were drawn up and we then have the Grand Palais, the Petit Palais and the Alexander III bridge.

The 1937 exhibition added a palace-museum of modern art to the numerous other museums which followed the Louvre and those at the Luxembourg and Carnavalet, and sprang up during the XIX century more or less everywhere. Even to-day we still find new museums appearing, chiefly as a result of the influence of two new sciences, museology and museography, which perfect the art of presenting and showing collections to the best advantage. From this aspect the museums of the Palace of Chaillot are remarkable from every point of view.

By founding museums the State, and the town authorities, can sometimes preserve ancient buildings and at the same time, as in the case of Rodin at the Hotel Biron, Victor Hugo at the Place des Vosges and Balzac in a little house in the Rue Raynouard, find the surest means possible for perpetuating the glory of an artist or a writer.

Since 1st January 1860, Paris has ceased to absorb any neighbouring Communes and has been satisfied with its twenty "arrondissements" which bear the following names in numerical order:

Louvre - Bourse - Temple - Hôtel-de-Ville - Panthéon - Luxembourg - Palais-Bourbon - Elysée - Opéra - Enclos Saint-Laurent - Popincourt - Reuilly - Gobelins - Observatoire - Vaugirard - Passy - Batignolles - Monceau - Butte Montmartre - Buttes Chaumont - Ménilmontant.

Let us note in passing the charming idea of keeping for the 10th Arrondissement the delightful word "enclos", reminiscent of old Paris, and "Saint-Laurent" which recalls one of the most famous fairs of olden times.

The 12th Arrondissement, Reuilly, has recently been increased by 2437 acres from the Bois de Vincennes and the 16th Arrondissement, Passy, by 2155 acres from the Bois de Boulogne.

Although this very brief history of Paris is continued in the text of the guide-book itself each time a particular locality or monument requires it, it would be incomplete if we did not here mention an event which was of considerable importance — the creation of the Metropolitan Railway, inaugurated in 1900 with a line running from the Porte de Vincennes to the Porte Maillot.

Parisians were for a long time both sceptical and incredulous of the plans for hollowing out the substratum of Paris in order to allow for the passage of an underground electric railway; this seemed to them quite unfeasible. The engineer Bienvenue, whose name has been given to one of the principal junctions, and his colleagues are entitled to the daily gratitude of the millions of passengers whom the "Métro" now carries to all parts of Paris. The construction of the Saint-Michel station, made possible by the sinking of caissons into an enormous cavity, will always be one of the most remarkable modern achievements in the history of the capital. This also applies to the underwater crossings of the Seine (at the Ile de la Cité, between the Port de Solférino and the Port des Tuileries and between the Port des Invalides and the Port des Champs-Élysées) and also to the passage-ways at the Châtelet and Montparnasse stations and the stairs of the Lamarck station.

Less successful, especially from the point of view of aesthetics, are the viaducts of the outer boulevards. These, however, have no particular beauty and have been easily adapted to the metro lines which the public calls aerial and which have this distinct advantage over the others — they are more airy.

The Third Republic completed the work of Haussmann by building sports stadiums, especially at the gates of Paris. Not wishing to let Paris devour yet more Communes the latter were asked if they themselves would "complete" Paris. For instance Colombes possesses an Olympic stadium and Clichy the new Beaujon hospital, equipped with all modern improvements, for which room could not be found within the capital.

We shall close this "digest" by strolling along the esplanade of the Invalides where we can witness the latest development in the progress of Paris — the transformation of a large part of the Invalides station into an airways station. This centralisation of the commercial air lines close to the Champs-Élysées and Napoleon's tomb symbolises the art with which Paris knows how to remain the most modern of towns without however repudiating any part of her magnificent past.

GEOGRAPHICAL OUTLINE

Paris is situated in longitude $2^{\circ} 20' 13''$ 5 East of Greenwich, or rather the most westerly point of the town is in this position and the most easterly point $14''$, and in latitude $48^{\circ} 50' 11''$ North. Since 1911 the meridian of Paris has been of only historical interest.

The population of the city itself is at the present time estimated at approximately 3,000,000, which, including the adjacent Communes, gives a so-called Parisian population of 6,000,000 inhabitants. The census of 1946 gave the figures as 2,725,374. Contrary to the usual custom of holding one every five years there was no census in 1951 but it is estimated in competent circles that the population of Paris has considerably increased during that time, both as a result of immigration and of the rise in the birth rate. The "Parisian region" produces an influx of some 2,000,000 workers every morning and although it takes them back every evening these numbers must be taken into account in view of their effect on the traffic of the city, public transport and commerce.

The area occupied by Paris is roughly 26,292 acres. This figure includes the 17,865 acres obtained since 1786 through the annexation of suburban Communes, military zones and various highways.

The highest point, 423 feet, is on the Butte Montmartre. The altitude of the Pantheon is only 197 feet. The impression of great height which one has from the summit of the Eiffel Tower is partly an illusion as the tower is built on very low-lying ground near the Seine; its first platform is only 187 feet high, the second 377 feet and the third 899 feet high.

The port of Paris rivals, as far as actual tonnage is concerned, the largest French sea-ports. There is however this fundamental difference — it imports many more goods than it exports, that is about 12 million tons imported against 5 million tons exported. Heading the list of these goods we find coal, quarry-stones, sand, wood, cereals, flour and petrol. The ports, or wharves, of Bercy and Saint-Bernard specialise in wine, the Port de la Gare in cereals and the Port de Javel in building materials.

There still remains, therefore, on the banks of the Seine a great part of the commercial activity which goes back to the

foundation of Paris when the river played such an important rôle. Up to the XVIII century the chief means of communication with Paris was the river and not the road.

Although industry is the principal cause of the prosperity of the communes which surround Paris, the city itself contains within its boundaries numerous industrial centres such as the districts of Javel, Tolbiac and Italie on the left bank, the greater part of the 19th and 20th Arrondissements and a quarter of the 17th Arrondissement on the right bank. The iron and motor industries are for the greater part responsible for the utilisation of the huge areas enclosed between the "outer" boulevards and the boulevards which now form the final boundaries of Paris.

The various luxury trades which are one of the prides of the capital are nearly all grouped on the right bank, between the Opéra and the Arc de Triomphe de l'Etoile. Around them the exclusive dress-designers and the fashion trade in general have established their salons.

The publishing trade and the bookshops have, on the whole, remained faithful to the left bank. The antique dealers share, between the two banks, the rue Jacob and the rue du Faubourg-Saint-Honoré; waging a harmless war which makes no victims and offers connoisseurs the finest antique furniture and the rarest "objets d'art". Similarly, the art galleries are divided between the two banks but those on the right bank are of somewhat greater importance.

Finally, the Parisian working classes, who have contributed enormously to the vitality of the capital, have mostly adopted the old quarters of the Marais, the rue Saint-Honoré and Montmartre.

THE SEINE AND ITS BRIDGES AND QUAYS

Is it, incidentally, really the Seine which flows through Paris? Hydrologists discovered one day at Montereau (Seine-et-Marne) that it was not the Yonne which flowed into the Seine but on the contrary the Seine, reduced to a mere tributary, which swelled the waters of the Yonne. The Burgundians and all those living along the two banks of the Yonne were, naturally, filled with a great pride when they heard this news. Nevertheless, official science has not up till now upheld the claims of the Yonne and French schoolchildren are still made to learn that the Seine, maintaining its rank of river, flows through Paris then Mantes, Vernon, Elbeuf and Rouen and finally throws itself into the sea between Le Havre and Honfleur.

Treating the readers of this guide as if they, too, were schoolchildren we shall pretend to believe that the waters which flow through the departement of the Seine — chief town, Paris — are in reality those which first see the light in the department of the Côte-d'Or, near Châtillon-sur-Seine.

The banks of the Seine, in Paris, form a very varied whole of which the bridges, wharves, houses and monuments are inseparable elements. That it is why we shall follow it methodically from the *Pont-viaduc d'Auteuil* to the Pont National — taking each bridge as a landmark.

Those who are lucky enough to be able to go up, or down, the Seine by boat will see this artery of Paris from an extremely interesting angle, of which the pedestrian knows nothing and often does not even suspect the existence. We are including especially for these navigators information describing places of interest situated upstream or downstream so as to enable them to refer to the navigational charts and guides which they are using.

Paris was made by the Seine, which left intact the islands on which the population gradually settled. But during the centuries Paris changed the Seine according to her requirements, edging it with quays, using it, linking streets by means of bridges, submitting it both to the laws of war for the purpose of defending the town and to the laws of peace so that commerce could flow freely from one bank to the other and everything that contributes to the pleasures of life could cross the river.

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Pont-viaduc d'Auteuil

Industrial district.
Citroën factory.
Upstream: Quai de Javel.
Downstream: Quai d'Issy-les-Moulineaux.

Auteuil quarter (former village of Auteuil). Access to the Auteuil race-course from the boulevard Exelmans and the Porte d'Auteuil.

Upstream: Quai Louis Blériot.

Downstream: Quai du Point du Jour.

Pont Mirabeau

Upstream and downstream: Port and Quai de Javel. (named after the famous orator of the Revolution, 1749-1791).

Upstream and downstream: Quai Louis Blériot. Port d'Auteuil. Continuation of the Auteuil quarter.

Pont de Grenelle

Former village of Grenelle, forms the greater part of the XV Arrondissement.

Upstream: Port and Quai de Grenelle.

Downstream: Port and Quai de Javel.

Upstream, the Ile aux Cygnes which stretches as far as the next bridge and cuts the river in half. This island is of recent creation and takes its name from the former Ile aux Cygnes on the site now occupied by the Eiffel Tower and which was joined to the mainland in the reign of Louis XV. Downstream, in the middle, *Liberty enlightening the World* by Bartholdi.

Upstream: Port and Quai de Passy.

Continuation of the Auteuil quarter.

Downstream: Quai Louis Blériot.

Pont de Bir-Hakeim

Upstream: Port de Suffren and Quai Edouard Branly.
Downstream: Port and Quai de Grenelle.

Formerly the Pont de Passy. The new name commemorates the heroic struggle of General Koenig and his troops in a Libyan fort against General Rommel's German army in May-June 1942.

Passy quarter (former village of Passy).
Upstream: avenue de New-York.

Downstream: Port and Quai de Passy.

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Pont d'Iéna

Upstream: Port de la Bourdonnais and Quai Edouard Branly.

Downstream: Port de Suffren and Quai Edouard Branly.

In line with the bridge; the Eiffel Tower, the Parc du Champ-de-Mars and the Ecole Militaire. The rectangle of the Champ-de-Mars is bordered by the Avenue de Suffren and the Avenue de la Bourdonnais.

(Napoleon's victory at Iéna in Germany, 14th October, 1806.)

Upstream: Port Debilly, Avenue de New-York.

Downstream: Avenue de New-York.

Passerelle Debilly

Upstream and downstream: Port de la Bourdonnais and Quai Edouard Branly.

(Foot-bridge named after General Debilly, killed at the battle of Iéna.)

Upstream and downstream: Port Debilly and the Avenue de New-York. Between this foot-bridge and the Pont de l'Alma lies the Palais des Arts Modernes (museum and exhibitions).

Pont de l'Alma

Upstream: Port du Gros Caillou and Quai d'Orsay. American Church.

Downstream: Port de la Bourdonnais and Quai Edouard Branly.

Opposite the bridge: corner formed by the Avenue Rapp and the Avenue Bosquet.

Victory won on the banks of the Alma, river in Crimea, on 20th Sept. 1854. There are four statues of soldiers on this bridge, of which the Zouave by Diebolt is the most famous. Parisians measure the rise of the flood water by it. The three others are a grenadier, by Diebolt and a rifleman and an artilleryman by Arnaud.

Upstream: Port de la Conférence and Quai de la Conférence.

Cours Albert I.

Downstream: Port Debilly and Avenue de New-York.

In line with the bridge: Place de l'Alma. - Monument to the Polish poet Adam Mickiewicz by Bourdelle - Avenue Georges V.

Above the bridge: Place de la Reine Astrid, Belgian memorial in gratitude to France.

Pont des Invalides

Upstream: Port des Invalides and Quai d'Orsay.
Downstream: Port du Gros

The quay on the right bank between this bridge and the next is reserved

Upstream: Port des Champs-Élysées. Quai de la Conférence.

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Caillou and Quai d'Orsay. In line with the bridge: Boulevard de la Tour-Maubourg.

for yachts and is a subsidiary part of the Port de Plaisance de Paris (Pleasure Port) shown below.

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Cours-la-Reine (see below).

Downstream: Port and Quai de la Conférence. Cours Albert I.

Between this bridge and the next, south front of the Grand Palais looking onto the Cours-la-Reine. In line with the bridge: Place du Canada, then the Avenue Franklin D. Roosevelt which skirts the west front of the Grand Palais where is the entrance of the Palais de la Découverte (Museum of Modern Science). It then crosses the Rond-Point des Champs-Élysées.

Pont Alexandre III

Upstream and downstream: Port des Invalides and Quai d'Orsay.

In line with the bridge: Avenue du Maréchal Gallieni crossing the Esplanade des Invalides. Ministry for Foreign Affairs.

Built in 1900 in memory of the Czar of Russia, born 1845 died 1894.

Upstream is situated the Port de Plaisance de Paris which is administered by the Touring-Club de France. The club-house and offices of the port are on a concrete barge (77 yards long).

Upstream and downstream: Port des Champs-Élysées. Quai de la Conférence.

Cours-la-Reine. The queen in question was Marie de Medicis by whose orders this walk was created in 1616. The conference was that which took place at Suresnes in 1593 and which preceded the recantation of Henry IV and hence the surrender of Paris.

Pont de la Concorde

Upstream: Port de Solferino and Quai Anatole France.

Downstream: Port des Invalides and Quai d'Orsay. In line with the bridge: Chamber of Deputies (National Assembly) or Palais-Bourbon.

Between the two bridges, on the left bank, the Bains Deligny, the largest cold water baths in Paris (Summer only).

Upstream: Port and Quai des Tuileries.

Downstream: Port des Champs-Élysées. Quai de la Conférence. Cours-la-Reine.

In line with the bridge: Place de la Concorde. The Obelisk.

The Rue Royale.

The Madeleine.

Upstream and at the beginning of the Cours-la-Reine: equestrian statue of Albert I, king of Belgium.

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South front of the Petit Palais.
Avenue Edward Tuck.

Pont Solférino

Upstream and downstream: Port de Solférino and quai Anatole France.

Opposite the bridge, entrance to the Faubourg Saint-Germain through the Rue de Solférino and the Rue de Bellechasse. Between the Rue de Bellechasse and the Rue du Bac, the Gare d'Orsay.

The name of an Italian village where the French gained a victory over the Austrians, 24th June, 1859.

Upstream: Quai des Tuileries. End of the Jardin des Tuileries and the Terrasse du Bord de l'Eau.

Downstream: Port and Quai des Tuileries. Jardin des Tuileries.

Terrasse du Bord de l'Eau. Musée de l'Orangerie.

Pont Royal

Upstream: Quai Voltaire. Downstream: Port de Solférino and Quai Anatole France.

Built in 1685. So named because it led to the Royal Palace of the Tuileries (now destroyed).

Upstream and downstream: Quai des Tuileries.

In line with the Pavillon de Flore and the site formerly occupied by the Palais des Tuileries.

Upstream: Port du Louvre.

Pont du Carrousel

Upstream: Port des Saints-Pères and Quai Malaquais. On this quay, the Ecole des Beaux-Arts.

Downstream: Quai Voltaire.

So called because it was built in line with the entrance gates of the Place du Carrousel. The carrousel, or, tournament, in question was that organised by Louis XIV in 1662.

Upstream: Port and Quai du Louvre.

Downstream: Quai des Tuileries and Port du Louvre.

Opposite: entrance gates of the Place du Carrousel, between the Pavillon de la Trémoille and the Pavillon Lesdiguières.

Pont des Arts

Upstream: Quai de Conti. Downstream: Port des Saints-Pères and Quai Malaquais.

Opposite: Place de l'Institut and the Institut de France (formerly the Collège des Quatre Nations). The Bibliothèque Mazarine.

The first iron structure built in Paris. At the time of its erection in 1802 the Palais du Louvre was known as the Palais des Arts. Between this bridge and the Pont-Neuf the tip of the Ile de la Cité divides the Seine in two. In a triangle: the Square du Vert Galant with a statue of Henri IV.

Upstream and downstream: Quai du Louvre.

Opposite the south front of the Cour Carrée of the Palais du Louvre.

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Pont-Neuf

Upstream: On the *Ile de la Cité*, the Quai des Orfèvres and the south front of the Palais de Justice (a modern building) behind which may be seen the spire of the Sainte-Chapelle. On the left bank, the Quai des Grands-Augustins.
Downstream: Quai de Conti.

The oldest bridge in Paris, but was the "new" bridge in 1604. Its building, from the plans of B. du Cerceau, was begun in 1578 and finished in 1604. Divided into two sections by the point of the *Ile de la Cité*. In the middle, the Place du Pont-Neuf (formerly the Place Henri IV) with a statue of Henri IV on a terrace.

Upstream: Quai de la Mégisserie.
Between the Pont-Neuf and the Pont-au-Change: — on the *Ile de la Cité*: Quai de l'Horloge and the north front of the Palais de Justice, with the Conciergerie.
— on the right bank: Quai de la Mégisserie. Théâtre du Châtelet.
Downstream: Quai du Louvre.

Pont Saint-Michel

Upstream, on the *Ile de la Cité*, Quai du Marché-Neuf. On the left bank, Quai Saint-Michel.

Downstream: on the *Ile de la Cité*, the Quai des Orfèvres. On the left bank, Quai des Grands-Augustins.

In line with the bridge: Place, Boulevard and Fontaine Saint-Michel.

Joins the left bank to the *Ile de la Cité*. The Boulevard du Palais crosses the *Ile de la Cité* between the Pont Saint-Michel and the Pont-au-Change.

Pont-au-Change

Joins the right bank to the *Ile de la Cité*.

By royal decree in 1141, the money-changers were allowed to remain on this bridge—which for a short time was called the Grand Pont.

Upstream: on the *Ile de la Cité*, the Quai de la Corse. On the right bank, Quai de Gesvres.

Downstream: on the *Ile de la Cité*, Quai de l'Horloge.

On the right bank, Quai de la Mégisserie.

Opposite the bridge: Place du Châtelet with the Fontaine de la Victoire, or du Palmier.

Upstream: the Théâtre Sarah-Bernhardt.

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Petit-Pont

Upstream: *on the Ile de la Cité*: Statue of Charlemagne, Parvis Notre-Dame, Hôtel-Dieu. On the left bank, Quai de Montebello.

Downstream: *on the Ile de la Cité*, Quai du Marché-Neuf, Caserne de la Cité, Préfecture de Police.

In line with the Petit-Pont: the Rue Saint-Jacques leading to the Quartier Latin with the Sorbonne as the University centre, and to the Pantheon (through the Rue Soufflot).

(as opposed to the former Grand Pont). Joins the left bank to the Ile de la Cité.

Pont Notre-Dame

Joins the right bank to the Ile de la Cité.

Upstream and downstream: *on the Ile de la Cité*, the Quai de la Corse. On the right bank, the Quai de Gesvres.

Pont au Double

Upstream: *on the Ile de la Cité*, Square de l'Archevêché and south front of Notre-Dame. On the left bank, the Quai de Montebello.

Downstream: *on the Ile de la Cité*, Parvis Notre-Dame.

On the left bank: Quai de Montebello.

Joins the left bank to the Ile de la Cité. In the days when toll charges were made the sum for crossing this bridge was double.

Pont d'Arcole

Joins the right bank to the Ile de la Cité. Not, as it is generally and not illogically supposed, named after the battle of Arcole (1796) but in memory of the heroic

Upstream: *on the Ile de la Cité*, the Quai aux Fleurs. On the right bank, Port and Quai de l'Hôtel de Ville. On the Ile Saint-Louis, Quai d'Orléans. Downstream: *on the Ile*

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death of a young man who was killed on 28th July 1830 while raising the tricoloured flag on the suspension bridge which then joined the two banks. He is said to have cried out that his name was "Arcolle" as he fell.

de la Cité, Quai de la Corse.

On the right bank, Quai de Gesvres.

Pont de l'Archevêché

Upstream: *on the Ile Saint-Louis*, the Quai d'Orléans. On the left bank, Port and Quai de la Tournelle. Downstream: *on the Ile de la Cité*, Notre-Dame. *On the left bank*, Quai de Montebello.

Joins the left bank to the eastern point of the Ile de la Cité.

Passerelle Saint-Louis

On the left bank: Port and Quai de la Tournelle.

Links the eastern point of the Ile de la Cité and the western point of the Ile Saint-Louis.

Pont Louis-Philippe

Joins the right bank to the western point of the Ile Saint-Louis.

Upstream and downstream: *on the Ile Saint-Louis*: the Quai de Bourbon. The western point of the island is downstream.

Upstream and downstream: *on the right bank*: Port and Quai de l'Hôtel de Ville.

Downstream: *on the Ile de la Cité*, Quai aux Fleurs.

On the right bank, Port and Quai de l'Hôtel de Ville.

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Pont de la Tournelle

Upstream: *on the Ile Saint-Louis*, Quai de Béthune. On the left bank, the Port Saint-Bernard. Downstream *on the Ile Saint-Louis*, Quai d'Orléans.

On the left bank, Port and Quai de la Tournelle.

Joins the left bank to the Ile Saint-Louis. The "tournelle", or tower, referred to formed part of the fortifications of Philip Augustus. At the left bank end of the bridge is a monument to Sainte-Geneviève by Paul Landowski.

Pont-Marie

Named after the engineer, Marie, who built the bridge in 1635.

Upstream: Port and Quai des Célestins.

Downstream: Port and Quai de l'Hôtel de Ville.

Upstream *on the Ile Saint-Louis*, is the Quai d'Anjou and downstream, the Quai de Bourbon.

Pont Sully

Upstream: the river is now once more only a single channel with, on the left bank, the Port Saint-Bernard and the Port aux Vins (between two sections of the Port Saint-Bernard) in front of the Halle aux Vins. Further upstream, but before the Pont d'Austerlitz, lies the Jardin des Plantes.

Downstream, *on the Ile Saint-Louis*, the Quai de Béthune.

On the left bank: the Port Saint-Bernard.

(Named after the Duc de Sully, one of Henri IV's ministers). Joins the Ile Saint-Louis, to the right and to the left, to the two banks proper of the Seine.

Upstream: Port and Quai Henri IV. Square Henri Galli (traces of the Bastille).

Boulevard Henri IV. Eastern extremity of the Ile Saint-Louis. The Bd. Henri IV leads to the Place de la Bastille.

Downstream: Port and Quai des Célestins. On the Ile Saint-Louis, the Quai d'Anjou.

Pont d'Austerlitz

Upstream: Port and Quai d'Austerlitz. Gare d'Orléans-Austerlitz (arrival and departure of main lines).

Downstream: See above (upstream from the Pont Sully).

Napoleon the First's victory in Moravia, 2nd December, 1805.

Upstream: Port and Quai de la Rapée.

Boulevard Diderot, leading to the Gare de Lyon.

Downstream: Port and Quai Henri IV.

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Pont de Bercy

Upstream: Port and Quai de la Gare. In line with the bridge, the Boulevard de la Gare, leading to the Place d'Italie.

Downstream: See above (upstream from the Pont d'Austerlitz).

Upstream: Port and Quai de Bercy. The old village of Bercy forming part of the XII arrondissement. Downstream: Port and Quai de la Rapée.

Pont de Tolbiac

Upstream and downstream: Port and Quai de la Gare. The district between the Pont de Bercy and the Pont National is mainly industrial. It centres around the Place Jeanne d'Arc where is situated the Eglise de la Gare (built in 1855 in the Roman style).

Victory gained at Tolbiac by Clovis in 496.

Upstream: Port and Quai de Bercy.

Pont National

Called the Pont Napoléon up to 1870.

Upstream: The confluence of the Seine and the Marne takes place at Charenton above the Pont de Conflans and the Passerelle d'Ivry-les-Carrières. The boundary of Paris is approximately 330 yards above the Pont National. Downstream: Port and Quai de Bercy.

THE CITÉ AND THE ILE SAINT-LOUIS

(See plan 27-28)

Start from the *Pont-Neuf*. Go down to the *Square du Vert-Galant*, then, going between the two houses in front of the statue of *Henry-IV*, cross the *Place Dauphine* and turn left onto the *Quai de l'Horloge*. Visit the *Conciergerie*.

On coming out of the *Conciergerie* turn right onto the *Boulevard du Palais*, opposite the *Tour de l'Horloge*. Enter the *Cour de Mai*. Visit the *Sainte-Chapelle* and the interior of the *Palais* in so far as the sittings of the courts will allow.

Come out by the *Cour de Mai*. Take the *Rue de Lutèce*, opposite. Go through the *Marché aux Fleurs* which is to the left. Walk along the *Quai de Corse* and the *Quai aux Fleurs*. Visit the "Quartier des Chanoines" and take the *Rue d'Arcole* to the *Parvis Notre-Dame*.

Visit the cathedral, then walk round it and cross the *Seine* by the *Passerelle Saint-Louis*. Now follow the itinerary which precedes the paragraphs on the *Ile Saint-Louis*.

The Ile de la Cité

Encompassed by the two arms of the *Seine* and skirted, to the north, by the *Quai de l'Horloge*, the *Quai de Corse* and the *Quai aux Fleurs* and, to the south, by the *Quai des Orfèvres*, the *Quai du Marché Neuf* and the *Square de l'Archevêché*, the *Ile de la Cité* is not merely ancient *Lutetia*, the cradle of *Paris*. It is also, since the time of the Middle Ages, a centre of civilisation lying between the "town" on the right bank and the "university" on the left bank.

The Cathedral of *Notre-Dame* was not built on this island as the result of a whim or mere chance. As long ago as the time of the Roman occupation the *Nautes*, or boatmen on the *Seine*, had built a sanctuary on this site and worshipped their gods there as long as paganism lasted in Gaul.

It is not, however, on the *Ile de la Cité* that we shall find traces of Roman monuments but on the left bank not far from here. Here Rome is no more and *Paris* has conquered.

The *Sainte-Chapelle*, the present *Palais de Justice* (once the king's palace) and the Cathedral of *Notre-Dame* are the chief relics of a small town which was surrounded by ramparts and criss-crossed by streets full of filth and mud. In it were huddled convents, houses and sixteen churches which have now disappeared but of which the most important were *Sainte-Croix*, *Saint-Pierre-des-Arcis*, *Saint-Barthélémy*, *Saint-Magloire* and *Saint-Germain-le-Vieux*.

The parvis, the wide streets and the modern buildings make it impossible for us to visualise the Ile de la Cité in the Middle Ages. We do know, however, exactly how the King's Palace looked in the XV century from a miniature of a manuscript of that period, "*Les très riches heures du Duc de Berry*", which was painted by the three "brothers of Limburg" (Pol, the most famous, Hennequin and Hermant Malouel who were born in Limburg in Guelders). The Palace with its surrounding wall of fortifications and the Sainte-Chapelle are depicted exactly as the Duke saw them from the windows of his mansion, the Hotel de Nesles, on the other side of the river.

The landscape has changed greatly since then. Great open spaces have been created and modern buildings, devoid of charm, such as the *Préfecture de Police*, the *Hôtel-Dieu* and the *Tribunal de Commerce* were erected under the Second Empire. Other buildings were clumsily built on to existing old ones, in particular on to the old King's Palace. Nowadays the Ile de la Cité no longer contravenes the laws of modern town-planning but it has lost a great deal of its original character. The tourist must make use of his imagination to reconstitute the past. But the island is still shaped like a ship, a fact which inspired the heraldists of the Middle Ages, and it has kept the old gardens at the stern and bows of this ship and two old quarters, the Place Dauphine and the Quartier des Chanoines and, what is of even greater importance, the three monuments of Paris most pregnant with meaning — Notre-Dame, the Sainte-Chapelle and the Conciergerie.

The Pont-Neuf. — The oldest and finest bridge in Paris. Its building was started under *Henri III* and finished under *Henri IV*. It was the first bridge to cross the Seine from one bank to the other and also the first on which there were no houses. In 1675, however, permission was given for shops to be erected on it. Under the old regime it was the scene of great activity. Players, charlatans, rogues, showmen and song-vendors made up a teeming and picturesque crowd.

The Vert-Galant. — A charming garden, from which a fine view can be had of the *Louvre*, the *Mint* and the *Institut*, occupies the tip of the Ile de la Cité, where the level has remained what it was in the original old town. Vert-Galant was the popular and familiar nickname given to *Henri IV* by the song-writers of his day.

Henri IV. — The equestrian statue put up by *Marie de Medici*s to her husband's memory in front of the Place Dauphine was

the first to be erected in Paris. It was destroyed during the Revolution but has been replaced with painstaking work by Lemot.

The Place Dauphine. — In 1607 *President de Harlay* here created, so as to make an architectural whole with the Pont-Neuf, the second royal square in Paris; just at the time that the first royal square, which was later to be named the *Place des Vosges*, was reaching completion. Built in the form of a triangle with alternate houses of brick and stone, it is now sadly changed. The base of the triangle was pulled down under the Second Empire so as to open up a quite useless view of the west front of the Palais de Justice while other houses were either heightened or rebuilt. Only a few, notably the two which are opposite the statue of Henri IV, are in their original state. In spite of this it is still a charming, slightly provincial and infinitely pleasant spot to live in.

From the Place Dauphine you come out in front of the west side of the Palais de Justice, designed by *Duc*.

The Palais de Justice

(See plan, 26)

The Palais de Justice occupies the space between the *Boulevard du Palais*, the *Quai de l'Horloge*, the *Rue Harlay* and the *Quai des Orfèvres* (Pl. 27). Since the time of the Romans there has always been a palace on this site — first, the seat of the Roman governor, then, up to the beginning of the XVI century, a royal residence. The various kings constantly enlarged and changed it, especially in the XIII and XIV centuries for it was chiefly the early Capetians, up to Charles V, who lived there. From the time of Francis I until the Revolution the Palace was used by Parliament.

The names of all the many architects and master-masons who shared in the building work are not known to us, for documents are often vague in this respect. We can, however, mention those of Jean de Cérans, Nicolas de Chaumes, and Jean de Saint-Germer for the XIII century, and that of Raimond du Temple for the XIV century.

The transformation of the King's Palace into the Palais de Justice was a gradual one. The institution of the Tribunal Révolutionnaire was a major event in the history of this change. As successive tribunals were created, so also were the buildings enlarged and altered—chiefly from the year VIII to 1825, from 1853 to 1869 and, after a huge fire which was started during the insurrection of 1871, from 1872 to 1875 and from 1881 to 1914.

The present Palais de Justice comprises a mass of buildings of which the architecture is extremely varied and where the new

is so mixed up with the old that it is often difficult to imagine the past.

If, coming from the Place Dauphine as our itinerary suggests, you turn right on to the *Quai des Orfèvres* (where the Police Judiciaire has its headquarters) you come to the *Musée Historique de la Préfecture de Police* (36, Quai des Orfèvres — open Thursdays from 2 to 5 p.m. — the exhibits illustrate the history of crime). If, on the contrary, you turn left, you pass in front of the oldest part of the palace which gives on to the Quai de l'Horloge. The facade dates from the XIX century and is of little interest, but it includes three old towers with pointed roofs. These we shall pass in the following order:

— The Tour Bonbec (or *Bavarde*) so called because, it is said, the "question torture" was there inflicted on those accused of crimes. It is also known as the Tournelle or the Tour Saint-Louis.

— The Tour d'Argent. — In the time of Saint-Louis the royal treasure is said to have been kept there — hence the name. Blanche de Castille lived there. It has also been used as a prison.

— The Tour de César derives its name from the fact that it is reputed to have been erected on the site of a tower built at the time of the Roman occupation. Ravillac, the murderer of Henri IV, was imprisoned there as were also Prince Pierre Bonaparte in 1870 and Prince Jérôme Napoléon in 1883.

These three towers, of which the history is, as a whole, most gruesome, are now used as offices and assembly rooms and in consequence cannot be visited.

Let us add that four similar towers were completely destroyed during the various alterations to the former King's Palace.

The entrance to the Conciergerie lies between the Tour d'Argent and the Tour de César.

The Conciergerie

Government offices occupy about half the right wing of the *Palais de Justice*, but the parts most important from the point of view of history — particularly those connected with the Reign of Terror (1792-94) — are not put to any practical use and are open to the public. They may be visited only with a guide, who provides the essential information.

Like the Carmelite Convent which, also, was the scene of bloodshed during the massacres of September 1792 (see page 93), the Conciergerie holds within its walls, which archeologists

find so interesting, some terrible memories. *Marie-Antoinette*, *Charlotte Corday*, *Danton*, *Camille Desmoulins*, *Madame Roland*, *André Chénier*, twenty-one Girondin deputies and hundreds of others, from sixteen to ninety years of age, all left here to meet their death. On the 9th Thermidor it was *Robespierre's* turn, and later that of *Labédoyère* and *Ney*.

The word "Conciergerie" must be given its original meaning when the "conciérge" was an officer of the king whose duties were similar to those of an Administrator or Governor.

The itinerary which the guide follows is generally this:

Salle des Gardes — *Rue de Paris* — *Galerie des Prisonniers* — *Marie-Antoinette's Cell* — the so-called *Girondins' Chapel* — *Cour des Femmes* and *Côté des Douze* — then back to the *Galerie des Prisonniers* and the *Rue de Paris* — the *Salle des Gens d'Armes* — the *Hall with the Four Chimneys*, known as *Saint-Louis's* kitchen — back to the *Guard Room*.

We shall follow the same route, although in our opinion it would be better to show first all the mediaeval part, then the cells and the courtyard and finally the chapel. Chronologically, it would be more accurate, and, historically, nothing would be lost.

Salle des Gardes. — XIV century. — Four double bays with broad-based, strong, squat pillars divided into slim columns of which the capitals are decorated with animals, human heads and picturesque scenes in sculpture.

Rue de Paris (to the right of the *Salle des Gens d'Armes*). — Supposed to have been so named because the executioner (Sansom) was known as "Monsieur de Paris". Prisoners on their way to their torment are said to have passed along this corridor, which is closed by a grated door. Those who were too poor to pay for a cell slept here on straw.

Galerie des Prisonniers. — The condemned were brought into this passage for the various formalities which preceded the journey to the guillotine.

Marie-Antoinette's Cell — unfortunately much altered during the Restoration by the addition of an altar, a wall and a window larger than that through which the prisoner obtained a little light and air. A great deal of imagination has to be used to visualise what this cell looked like when *Marie-Antoinette* occupied it, from the time of her removal from the *Tour du Temple* (see page 126) until her final ordeal.

Chapel. — The twenty-one Girondin deputies having been imprisoned under its vaults to spend their last night, it is their memory which clings more particularly to this chapel. On the eve of their execution they ordered a sumptuous meal and indulged in a philosophical discussion.

This chapel is also the "museum" of the Conciergerie with, in glass cases, various articles and documents, autographs and fac-similes, engravings, an arm-chair from the Tuileries, etc. The guillotine blade which hangs on the left wall, together with various articles from the cells, is supposed to be the one which served to cut off Marie-Antoinette's head. This is doubtful, but it was certainly used during the Reign of Terror.

The pictures hanging above the glass cases date from 1817 and represent:

The Queen receiving Communion, by *Drolling*.

Marie-Antoinette being taken to the Conciergerie, by *J. A. Patou*.

The Queen Marie-Antoinette in an attitude of grief, by *G. Simon*.

A glass case contains the orders to release *Victor Hugo* and *Clemenceau*.

Cour des Femmes. — This courtyard, and the cells which surrounded it, was used by the women prisoners who did their washing at the fountain. It is perhaps here that the 1792 massacres took place.

Côté des Douze. — To the south-west of the above courtyard is a small space where a maximum of twelve prisoners, closely guarded, could for a few moments breathe a little fresh air.

Salle des Gens d'Armes. — Like the adjoining rooms, this dates from the time of Philippe le Bel and bears a close resemblance to the Hall of the Knights on the Mont-Saint-Michel. It is divided into four naves and is one of the largest rooms in Paris (226 feet long, 89 feet wide and 26 feet high).

A small lapidary museum is now arranged there.

The Hall with the Four Chimneys. — Archeologists suggest that this was the main kitchen in the Palace, built so as to allow for four fires to be used at the same time. If this is the case the arrangement is similar to that of the kitchens at the Fontevrault Abbey in Maine-et-Loire.

The Tour de l'Horloge

On coming out of the Conciergerie we again take the *Quai de l'Horloge*, and, turning right so as to reach the entrance of the Palais, we pass in front of the *Tour de l'Horloge*, built under Philippe le Bel (king of France from 1285 to 1314) but which got its monumental clock only in 1334. It was the first public

clock erected in Paris. It was first decorated in the XVI century, by *Germain Pilon*. It has been restored several times, most recently in 1951. In 1909 the gold fleur-de-lis which formed the background were changed into an ornamental motif.

Justice is represented to the right of the clock's face and *Law* to the left. Two angels, or genii, are holding the armorial bearings of Henri III and of Catherine de Medicis. The collar of the order of the Holy Ghost is around them, with its symbolical dove, reminding us that it was Henri III who created this order.

There are also two inscriptions:

Above the dial: "*Qui dedit ante duas triplicem dabit ille coronam*". (He who has already given two crowns will give a third). An allusion to the crowns of Poland and France which Henri III wore successively.

Beneath the dial: "*Machina que bis sex tam juste dividit horas Justiciam servare monet Legesque tueri*". (The mechanism which so correctly divides twice six hours teaches us to respect Justice and uphold the Law).

The principal entrance to the Palais de Justice is on the *Boulevard du Palais* (see plan, page 26).

It is difficult, not to say impossible, to visit in detail the rooms which are of historical or artistic interest when the courts are sitting. The Palais de Justice, like so many other buildings in Paris, can be seen properly, with all the attention it deserves, only when there are no sessions and, if possible, with the help of a lecturer from the Department dealing with Historical Monuments or from one of the organisations specially authorised to conduct visits to monuments and museums. We would advise, rather, a visit to the Palais on a day when the court is in session so that the atmosphere can be experienced — corridors thronged with advocates and their clients and courts which are always open to the public while there is still room in the parts reserved for them.

The main points are as follows:

The Cour de Mai. — The railings through which one enters the courtyard (from the Boulevard du Palais) are a masterpiece of wrought-iron work by *Bigonnet*. They were erected in 1785 and the fleur-de-lis of the monarchy can still be seen at the top of the fronton.

The name "*Cour de Mai*", or "*du Mai*", comes from an old custom whereby on 1st of May each year the clerks of the Basoche planted a symbolical tree, or maypole, at this spot. The buildings surrounding the courtyard were erected in 1783 by Antoine, the architect of the Mint. The sculptures at the base of the dome are by *Pajou*.

At the back of the courtyard an imposing staircase leads to the galleries, halls, courts and chambers which together make up the *Palais de Justice*.

The entrance to the *Conciergerie* (see page 25) used to be to the right of these steps. The site is now occupied by the canteen of the Palais — a regrettable use for these walls, so full

of memories of the Terror. The tumbrils which took the condemned to the guillotine waited here.

The passage to the left leads to the *Cour de la Sainte-Chapelle*.

The Sainte-Chapelle was built in 1246-1248 on the orders of Saint-Louis to receive holy relics, chiefly the Crown of Thorns of Jesus Christ.

This masterpiece of Gothic architecture is attributed to the architect *Pierre de Montereau*. It is to be admired not only for its elevation and lightness, which culminate in the lead spire, skilfully restored in the XIX century, but also for the way in which stained glass has been used to the maximum in windows where the stone-work is as delicate and slender as possible.

The Reliquary which rested there disappeared during the revolution of 1789-93. What was saved of the relics is now kept in the Trésor de Notre-Dame.

The spire also fell victim to the Paris Municipality's policy of systematic destruction in 1793 on the grounds that it was adorned with royal emblems and symbols. In fact the Sainte-Chapelle itself narrowly escaped complete destruction for the same reasons. It was, however, severely damaged and we know, from a document now in the National Archives, that the coats of arms were effaced, the shields smashed, the crowns removed from the statues of royalty and one hundred and ten fleur-de-lis carefully scratched out.

The Sainte-Chapelle was then used for storing archives and remained in this deplorable state until 1841.

We have the architects *Duban*, *Lassus*, *Viollet-le-Duc* and *Boeswillwald* to thank for the fact that we can now see it again in all its original splendour. Sacred music can now once more be heard within its walls.

The Sainte-Chapelle comprises two chapels, a lower and an upper chapel, one above the other.

The porch, entirely modern, of the lower chapel is dedicated to the Virgin.

This chapel, which is not a crypt, is supported internally by forty columns on which rest the arches of which the keystones are of oak and finely sculptured.

The pavement is composed of the numerous tombstones of noblemen and church dignitaries. Many of them are very fine, but their inscriptions and designs are gradually being worn away by the thousands of visitors who walk over them each year. *Jacques Boileau* is buried here. His brother, the author of the "Satires", was also buried in the lower chapel but at the time of the Revolution his remains were transferred to the ambulatory of Saint-Germain-des-Prés — where they still are.

The lower chapel was not, as some authors have suggested, reserved for the servants of the royal household but rather for the reception of pilgrims. Here they could meditate, perhaps go to confession and receive the sacrament of communion before ascending the steps which lead to the upper chapel which contained the relics.

The doorway of the upper chapel, also known as the "loggia", is decorated with sculptures. The lower part, to the right and to the left, is enriched with bas-relief medallions — the Creation, Adam and Eve, Cain and Abel and Noah's Ark (modern). Above the doorway, in the centre, is a statue of Christ (also modern). On the lintel and arch the Last Judgement (modern). On the spandrel, Christ in His Majesty (modern).

Through this doorway we come to the most sacred part of the building where the relics were exposed, at the end of the apse under a canopy of wood. This was restored at the same time as the paintings of the two chapels, the fifteen stained glass windows, the delightful angels in gilded wood and the statues of the twelve apostles carrying the consecration crosses. The latter are seen standing by twelve columns symbolising that the apostles are the pillars of the church. The statues have been completely remade and are modelled on the old statues which are in the Cluny Museum, except for two (the fourth and fifth on each side of the nave) which are genuine and merely repaired, and the two last which have been partly remade.

The old high altar has disappeared. Only its former position is now clearly indicated.

The capitals (of which there are nearly three hundred), in the two chapels are delicately sculptured with leaves and flowers which include all the flora of the Ile-de-France: there are, for example, the wild rose and the thistle, the oak and the chick pea. Quite a variety of fauna is also represented, with the lizard and the weasel, birds and shrew-mice.



We now come to the stained glass ** windows which are famous. Several days would be necessary to examine in detail all the scenes, of which there are more than a thousand, depicted on these fifteen windows. Indeed the visitor cannot look closely at more than a few, but even this quick inspection will be sufficient to cause him to pay homage to both the science and the talent of the artists who created this magnificent robe of glass to be spread around a reliquary, and to pay homage also to their successors who have restored their work (about 60% of it is original).

Some of these windows represent scenes from the Old and the New Testament. Others tell of the translation of the relics for which the Sainte-Chapelle was built.

In order to help the visitor explore the myriad small scenes enshrined in the windows, we detail the subjects, window by window from left to right (as you enter the chapel):

- I. — *The Creation. — Adam and Eve. Cain and Abel. — Noah. — Isaac and Jacob.*
- II. — *Moses and Aaron.*
- III. — *The Tabernacle. — Aaron. — Balaam.*
- IV. — *Moses — Joshua. — Ruth and Boaz.*
- V. — *The Moabites. — Gideon. — Jephthah. — Samson and Delilah.*
- VI. — *Isaiah. — Genealogy of Christ and the Virgin.*
- VII. — *Saint John the Evangelist. — Life of the Virgin. — Birth and early years of Christ.*
- VIII. — *Passion of Christ. — Resurrection.*
- IX. — *Saint John the Baptist. — Daniel. — Nebuchadnezzar.*
- X. — *Ezekiel.*
- XI. — *Jeremiah. — Tobias.*
- XII. — *Judith and Holofernes. — Job.*
- XIII. — *Esther and Ahasuerus.*
- XIV. — *Saul. — David. — Solomon. — Joash.*
- XV. — *Saint Helen, wife of the Emperor Constantius and mother of the Emperor Constantine. — The finding and translation of the relics of the Passion. — Louis IX. — Consecration of the Sainte-Chapelle.*

The great * rose-window which dominates the entrance depicts scenes from the vision of Saint John (the Apocalypse).

Before we leave the Sainte-Chapelle we will mention that the * spire or flèche, rebuilt according to the design by Lassus, is 108 feet high, made of wood covered with lead. It is richly decorated and the theme of the angels carrying the instruments of the passion reappears, as do also the twelve apostles (the face of each of which is that of an architect or sculptor who took part in the restoration of the building).

Clearly there is in the Sainte-Chapelle, and particularly in the upper chapel, much restoration, but this has saved it, and it is thanks to this restoration that we still have an adequate conception of what Saint-Louis intended when he caused this precious reliquary of stone and glass to be built.

What has, however, unfortunately been lost is the sacristy and gallery which in his time connected the upper chapel with the royal apartments. They have been replaced by what now forms the left side of the Cour de Mai which includes a gallery for this reason known as the Galerie de la Sainte-Chapelle. One side of the courtyard, decorated with fleur-de-lis, dates from the time of Henri IV.

The Interior of the Palace

After going up the staircase from the *Cour de Mai* (see plan page 26) the visitor reaches the *Galerie Marchande* (or *Mercièrè*), which owes its name to the trading activities which the magistrates used to authorise there. Inscriptions referring to this activity are still to be found in the space in front of the fine

Louis XVI staircase (restored in 1932) which skirts the *Salle des Pas-Perdus*. The latter is the heart of the Palais, always teeming with life when the courts are sitting. It replaced the Grande Salle where treaties were signed in the time of the monarchy, and was rebuilt in the XIX century in a similar style. Here are the monument to *Malesherbes*, who defended Louis XVI and was beheaded soon after the king (the monument dates from 1823 and is by *Lebas* and *Bosio*); the monument to *Berryer* by *Chapu*; the war memorial 1914-1918 by *Bartholomé*.

At the extreme right of the *Galerie Marchande*, at the back of the *Salle des Pas-Perdus*, one enters the *Première Chambre Civile*, which has been the setting for many historic scenes, having been in turn the *Chambre de Saint-Louis*, the *Grand-Chambre du Parlement* and the *Salle du Tribunal Révolutionnaire* (in which *Marie-Antoinette* was condemned). It is richly decorated.

We return to the *Galerie Marchande*, turn right into the *Galerie des Prisonniers* and then left into the *Galerie Duc* which is named after the architect who restored and re-arranged the Palais during the Second Empire. We then enter the *Galerie de la Première Présidence* before returning through the *Galerie Duc* and the *Galerie des Prisonniers* to turn left along the *Galerie Lamoignon*, named after a president of the Parliament of Paris in the XVII century. On the left we find the *Cour d'Assises*. We then reach the *Vestibule de Harlay* (named after a president of the Parliament in the XVI century) which is an example of the style of the Second Empire.

Opposite the *Vestibule de Harlay* is the *Place Dauphine*, so named in honour of the Dauphin, son of *Henri IV*, who was to be *Louis XIII* (see page 24 for further details).

Leaving the *Place Dauphine* we have on our left the *Chambre Civile de la Cour de Cassation*, richly decorated with paintings, and in front of us the staircase leading to the *Cour d'Assises*.

By going through either of the lateral galleries we come back to the *Galerie Marchande* and the *Cour de Mai*.

Decoration. — Painting and sculpture are an important part of the decoration of the Palais de Justice. The painters *Paul Baudry*, *Delaunay*, *Bonnat*, *Luc-Olivier Merson* and the sculptors *Bosio*, *Bartholomé*, *Chapu*, *Duret* and *Guillaume* all contributed. These works are typified by cold and commonplace allegorical figures, such as *Justice*, *Law* and *Truth*, sometimes alone and sometimes grouped with other symbolical figures. A strict academic style prevails almost throughout.

Leaving the Palais de Justice by the main entrance, we find

opposite us the Rue de Lutèce which leads between the *Tribunal de Commerce* and the *Préfecture de Police*, buildings dating from the Second Empire. We then cross the picturesque *Marché-aux-Fleurs* diagonally. This market is continued by street stalls on to the *Quai de Corse*, opposite the gloomy buildings of the *Hôtel-Dieu*. Having passed the *Rue d'Arcole* we reach one of the last old corners of the Cité. The small "quartier des Chanoines" has preserved some of the atmosphere of tranquillity which it had in the XVII century, when it was largely inhabited by the dignitaries of the Cathedral and thereby gained its name.

The courtyard of 12, rue Chanoinesse and the old inn at the corner of the Rue des Ursins and the Rue Colombe are particularly worth seeing. Part of the *Chapelle Saint-Aignan*, the last of the small churches of the Cité (not open to the public), still survives at 19, rue des Ursins. We then take the *Rue du Cloître Notre-Dame*; on the right at number 10, one of the cathedral houses, will be found the beginnings of a museum of Notre-Dame de Paris, open to the public on Saturdays from 2.30 to 6 p.m.; at number 16 can still be seen traces of a former canon's house. This street, which skirts the north front of the cathedral, leads to the parvis.

Notre-Dame de Paris

(A) The Parvis of Notre-Dame

Etymologists are agreed that the words "parvis" and "paradise" have the same origin, but "parvis" was used in the Middle Ages particularly to describe the open space in front of the main entrance of a church. The parvis was all the more necessary in those days since there was a natural tendency to build houses round the churches, even to the point of building them against the church walls.

Notre-Dame therefore had its parvis, but a study of the old plans of Paris shows that it must have been a small one, only about a quarter of the present area. The remainder of the space was mainly occupied by:— the *Hôtel-Dieu* (on the spot where now stands the equestrian statue of Charlemagne accompanied by Roland and Oliver, by the brothers Rochet, 1882); the churches of *Sainte-Geneviève-la-Petite*, *Saint-Christophe*, *Saint-Denis de la Chartre*, *la Madeleine*, *Saint-Landry*, *Sainte-Marine*, *Saint-Jean-le-Rond* (on the steps of which d'Alembert, the foundling, was left), and *Saint-Pierre-aux-Bœufs*; the *Chapelle*

Saint-Symphorien; the *Hotel des Ursins* and the *Abbaye Saint-Martial*.

As for the parvis itself, it was surrounded by shops and was decorated by a stone statue, popularly called the *Grand Jeuneur* (the Great Faster), though without any valid reason, since the statue was certainly of an Aesculapius. It vanished in the XVIII century.

On the ground in the centre of the parvis there is a small bronze plate which bears a star. This is the point from which all the main roads of France start and are measured.

The present *Hôtel-Dieu* was finished in 1878. The *Préfecture de Police* dates from 1865. Since the fighting of 1944 for the liberation of Paris it has been impossible to pass by this building without emotion, for it was the centre of a desperate struggle in which many patriots perished.

(B) The Cathedral

Notre-Dame is the earliest of our great cathedrals, having been built when the Gothic style first reached maturity. Situated as it is in the heart of the capital of France its rôle in history has been both politically and spiritually of the greatest importance.

History. — The name, Notre-Dame, including as it does a possessive adjective, is typical of the spirit of the Middle Ages. God the Father and Jesus Christ were likened to the king, "Our" good Father, and to the Dauphin, "Our" Lord, while the Virgin Mary was Madame la Vierge, or more often "Our" Lady. The church which was dedicated to her became one with her. The same was to be true of nearly all cathedrals for three centuries.

From Roman times to the XII century various churches succeeded one another on the site of the present Notre-Dame. One of these was dedicated to the Virgin. This spot has been devoted to prayer for two thousand years.

In 1160 the bishop of Paris was a certain *Maurice de Sully* whose mother was a humble peasant woman in Sully-sur-Loire (whence his name). He came to Paris to study theology and ultimately became bishop. An intelligent and enterprising man, he was anxious to rebuild the Cathedral which had become quite inadequate. Pope Alexander III is supposed to have laid the foundation stone in 1163. There were ceremonies in 1182 and 1185 to mark the completion of important stages in the construction. Maurice de Sully had the joy of being present at these, but he died in 1196 without having seen the roof or the facades. His successor, *Eudes de Sully*, who was no relation, continued his work. In 1250 the north tower was completed. The architect is unknown.

Henceforth Notre-Dame de Paris rivals both for fame and beauty the basilica of Saint-Denis. The first kings of the Capetian dynasty, Louis VII and Philip Augustus, come here to pray. The body of Saint-Louis, brought back from Africa, is placed here before being finally laid to rest under a tombstone at Saint-Denis.

But however beautiful and perfect it might be, the cathedral did not fulfil completely the wishes and ideas of the people of Paris. The corporations in particular wished to have chapels built at their expense and reserved for their

use. It was in order to fulfil these wishes and to give satisfaction to as many benefactors as possible that the two most talented and original architects of the XIV century, *Jean de Chelles* and *Pierre de Montreuil*, transformed the lateral facades and the side aisles. This explains why Notre-Dame is entirely lined with chapels. Thus Notre-Dame as we see it today is, except for the parts destroyed in the XVII and XVIII centuries, a church of the XII century altered in the XIV century.

It is difficult for us to imagine the importance which Notre-Dame had in the Paris of the "Cité" when we see it today, standing alone. When it was skirted to the north by its cloisters and was surrounded by houses and narrow streets, its parvis was small. It ruled, powerful and debonaire, over the heart of Paris. It saw processions, including those of students, pass at its feet, and the chapter of Notre-Dame was not shocked by the burlesque of their ceremonial.

Faithful to tradition, Louis XI came and knelt there. The miniaturist Fouquet used it to illustrate books of hours. It miraculously escaped destruction in the religious wars during the XVI century. One of the first acts of Henri IV when he became a Catholic was to come to the cathedral to render thanks to God.

But the XVII and XVIII centuries did not understand Gothic art. Louis XIII made a vow to rebuild the decoration of the choir if an heir was born to him. This led Louis XIV to destroy the high altar, the rood-screen, the stalls and the old stained-glass windows in order to carry out a scheme of decoration which is in itself magnificent. In the XVIII century, on the demand of the chapter, *Soufflot* did away with the pier and part of the spandrel of the central doorway to clear a way for the processional canopies. The doorway was restored in the XIX century by *Viollet-le-Duc*.

At least until the Revolution, the cathedral, mutilated and disfigured as it was, remained a sanctuary to which kings and queens came to pray and where imposing ceremonies took place.

The vandalism of the Revolution attacked particularly the statues on the facades. The statues in the *Galerie des Rois*, which were taken for Capetian kings when in fact they represented the ancestors of Christ, were destroyed. Those which we see there today have been remade. The same is true of those at the entrances.

Notre-Dame de Paris was however less mutilated than some cathedrals in the provinces. Unfortunately the systematic and detailed destruction of the statues was so thorough that, to judge by drawings and engravings of the early XIX century, there was no sculpture left on the main facade except on the spandrels and arches.

The festival of the Goddess of Reason was celebrated under the roof of Notre-Dame on the 10th November, 1798. Later the building was used as a warehouse for food.

In 1802 Napoleon restored Notre-Dame to the Catholic faith and was himself consecrated there two years later. This ceremony, which returned the cathedral to its proper function, was immortalised by David in a famous picture. One wonders whether David remembered, while he was painting this picture, that he had proposed to the National Convention "to erect a statue representing the French people, incorporating in its base the debris from the statues in the *Galerie des Rois*"?

We hear no more of Notre-Dame after the baptism of the King of Rome. Napoleon had left the scene. Notre-Dame fell into a lamentable state of disrepair. In 1831 Victor Hugo published his novel "Notre-Dame de Paris". He launched a magnificent appeal; it was the beginning of a campaign of propaganda for the cathedral and Gothic art as a whole. In 1844 considerable credits were voted, amounting to 2,650,000 francs (more than 500,000,000 today). The restoration was entrusted to the architects *Lassus*, who died in 1857, and *Viollet-le-Duc* whose major work this was to be. Notre-Dame had been saved. The operation had perhaps been too surgical but the cathedral lived.

Much of the restoration has often been criticised, especially the work carried out by Viollet-Le-Duc. If, however, we are to judge fairly the achievement of this scholar, we must remember his intention. He was trying to create for the people of his time, most of whom were ignorant on the subject of archeology, a true impression of the building as it had been in the XIII century or even as it had originally been designed. This led him, for example, to do away with a large part of the decoration of the choir conceived by *Robert de Cotte*. *Marcel Aubert*, the eminent historian of art and archeology, expressed the following opinion: "It is a brilliant but also very daring restoration by Viollet-le-Duc, which has in many respects altered the appearance and sometimes even the structure of the monument". We therefore warn the visitor. The work of Viollet-le-Duc did indeed involve reconstruction on a large scale. Having said this, and it was essential to do so, we shall describe the outside and inside of the cathedral without continually stopping to say what is genuinely old and what is merely imitation. We shall just add that the work of Viollet-le-Duc includes the famous gargoyles, which, as a result of the many casts and thousands of postcard reproductions, are better known throughout the world than the majority of the original sculptures. Many of them are, moreover, very successful imitations. Furthermore, when considering a work of art on such a scale, the general impressions of doorways, galleries, rose windows, roof and spires are more important than a petty distinction between that which has been respected by time and man and that which has been restored.

Exterior. — Let us mention first of all that *Marcel Aubert* has disproved the legend that the cathedral was raised above its parvis, like those of Bourges and Amiens for example, on a flight of several terraced steps.

The main façade, starting at ground level, is made up as follows:

From left to right — portal dedicated to the Virgin, portal of the Last Judgment, portal dedicated to Sainte-Anne.

The gallery of the twenty-eight kings of Judah and Israel extends the whole length of the façade above the portals. The kings are clothed, according to the custom of the Middle Ages, in the style of the XIII century and crowned like European kings.

This Gallery of Kings is surmounted at each end by a Gothic bay containing two windows and a rose window. In the middle is the great rose window (see page 47). On the left is the statue of Adam, on the right is the statue of Eve. In front of the great rose window is the Virgin with the Child Jesus between two angels.

Dominating this combination of stained glass windows and statues, a gallery on slender columns runs the whole length of the façade. Above it is a balustrade which extends to the towers at each end. The balustrade is decorated with the famous gargoyles in which, faithful to the spirit of the Middle Ages, Viollet-le-Duc's sculptors used all their ingenuity. Of these, the famous "stryge", is particularly well known.

Finally there are the two towers separated by the gallery of

columns. The north tower, on the left, is slightly broader than the south tower which contains the bell known as the "bourdon of Notre-Dame". These towers were intended in the original plan to be surmounted, as those at Chartres, by spires which were never built.

The main facade epitomises the synthesis, typical from the XIII to the XV centuries, of architecture, sculpture and stained glass.

Before we examine the three portals in detail we would mention that each is divided by a pier which supports a statue and that each door is decorated by finely wrought hinges, remarkable examples of the iron-worker's art. Those of the right hand door are original and have served as models for the others.

Portal of the Virgin. — Original portions date from the XII century.

Adam and Eve in Paradise are depicted on the base of the pier. The effect is symbolic since the pier supports a statue (modern) of the Virgin who is trampling the serpent under foot and holding, on her left arm, the Child Jesus.

Above the Virgin, on the lintel, there are on the left three prophets and on the right, three kings, separated by the Ark of the Covenant.

The moulding above is devoted to the resurrection of the Virgin and finally, on top of all, the crowning of the Virgin.

Angels, prophets and kings are represented on the arches.

A gable, which is not found on the other portals, encloses the fourfold arches.

Returning to the piers under the arches with their delicate, small columns we find sculptured small effigies of saints and episodes from their lives. These bas-reliefs are rather worn and often difficult to interpret. It is however possible to recognise St. Michael killing the dragon, St. Denis and St. John the Baptist suffering martyrdom.

On the right are four statues (modern) representing St. John the Baptist, Saint Etienne, Sainte Geneviève and Saint Sylvestre. On the left are four statues (also modern) of which the three on the right form a group consisting of St. Denis after his decapitation accompanied by two angels. The fourth figure is a king, difficult to identify, but possibly Constantine, Philip Augustus or a biblical king.

Further decoration is provided on the piers and on the lateral faces of the pedestal by the signs of the zodiac and twelve monthly tasks, precious pictures of rural life in the Middle

Ages. These are in vertical rows, leading upwards on the left and downwards on the right: Aquarius, Pisces, Aries, Taurus, Gemini, Leo, Cancer, Vergo, Libra, Scorpio, Sagittarius and Capricorn. The intervening spaces are filled with scenes relevant to the seasons and the ages of man — such at least is the generally accepted explanation.

Portal of the Last Judgement. — Original portions date from the end of the XII century.

This is the portal which *Soufflot* mutilated. The base is decorated with two rows of medallions, the upper representing the Virtues and the lower the corresponding Vices. These are — Faith, Hope, Charity, Purity (or Justice), Prudence, Humility, Courage, Patience, Goodness, Peace, Obedience and Constancy which are opposed by Impiety, Despair, Avarice, Impurity (or Injustice), Imprudence, Pride, Cowardice, Anger, Wickedness, Discord, Disobedience and Inconstancy.

On the base of the pier are Jacob's Ladder and the Liberal Arts. On the pier itself stands Christ giving a benediction (modern). On the right and left of the doors are the Foolish Virgins and the Wise Virgins.

The *tympanum* is divided into three parts. The lowest shows the Resurrection of the Dead with angels on each side sounding the trumpet to awaken them. In the middle is the weighing of souls which shows the elect going to the right of the angel and the damned to his left, carried off by devils. The top part shows Christ proceeding to the Judgement, accompanied by the Virgin, Saint John and two angels carrying the instruments of the Passion. According to normal practice archings complete the tympanum — on one side visions of Heaven and on the other the cauldron of Hell in which boil the damned, beaten by devils.

In the splays are statues of the twelve apostles (modern).

Portal of Saint Anne. — (The tympanum dates from 1160, completed thirty years later.)

The accepted name is explained by the fact that the story of Saint Anne, mother of the Virgin Mary and wife of Saint Joachim, appears as one of the motifs in the decoration. On the pier, however, there is a statue of Saint Marcellus, and the Virgin was the chief inspiration of the sculptors of the tympanum.

Saint Marcellus is shown in the robes of a bishop, driving away a monster which had made its way into the tomb of a woman. This is reminiscent of another, similar, legend about

the same saint which tells of him killing a dragon at the gates of Paris. Here we see a kind of serpent which is devouring the corpse of a woman of ill repute. Saint Marcellus, it is said, did not kill it and was satisfied with allowing it to disappear, even leaving it to choose between the desert and the sea.

Eight statues (modern) stand in company with that of Saint Marcellus.

The tympanum presents a mixture, rather confused at first sight, of the two stories of Anne and Mary. The confusion results from the use of bas-reliefs completed earlier in conjunction with other pieces of more recent date.

Lowest part—

- Saint Joseph arrives on an ass.
- Saint Anne and Saint Joseph.
- Marriage of Joseph and Mary.
- An angel announces to Saint Anne that she will soon be a mother.
- Joseph, warned by an angel which is flying above his head, kneels before Mary and asks her pardon for having suspected her.
- Joseph and Mary leave together (comparison of the costumes justifies this interpretation, contested by other authors who prefer to interpret the scene as Joachim and Anne leaving for the Temple).
- Anne and Joachim, at the Temple, make offerings which are refused, Anne being still sterile at this period of her life.
- Departure of Joachim.

Middle part—

- Mary praying before the Temple.
- Annunciation.
- Visitation.
- Nativity.
- The angels appearing to the shepherds.
- Herod and the Magi.

Top part—

- The Virgin in her majesty holds on her knee the Child Jesus whose hand is raised in blessing. To right and left two angels carry censers.

In the two corners we have on the left the bishop, Maurice de Sully, on the right king Charles VII. They appear to be dedicating the church to Our Lady.

On the arching Joachim and Anne appear again, accompanied by a celestial court of kings, angels, prophets and characters who are said to be old men from the Apocalypse.

Finally, before leaving the main facade, note the four statues (modern) placed in the buttresses, level with the beginning of the arching. They are, from left to right — Saint Etienne, the Church, the Synagogue and Saint Denis.

We turn left to see the north facade.

It looks onto the *Rue du Cloître Notre-Dame* and was formerly enclosed by the buildings of the cloister. The two portals which remain are, therefore, smaller than those of the main facade, which were designed for the parvis.

The first of these portals, the *Portail du Cloître*, is of great interest. Its pier carries an old statue of the Virgin holding the Child Jesus. The Child Jesus has, unfortunately, been almost completely destroyed. On the tympanum we find on the lowest part the Nativity (note the charming detail), the Presentation at the Temple, Herod ordering the massacre of the Innocents and the Flight into Egypt. The middle and upper parts are devoted entirely to the legend of the deacon Theophilus. The legend can be summarised thus, giving the sequence of the scenes sculptured on the portal:

Theophilus, vicar in Cilicia in the VI century, had been chosen to succeed his bishop, but, out of humility he had preferred to remain vicar. The new bishop, disliking him, took his office away from him. In order to re-instate himself, Theophilus, with the aid of a magician, signed a pact with the devil (first scene on the left). He was soon horrified at what he had done and appealed to the Virgin Mary who appeared to him. They talked together (second scene) and he subsequently repented (third scene). Our Lady seized the pact from the devil (fourth scene). The re-instatement of the vicar, seated at the right hand of his bishop, has an atmosphere of triumph as it is depicted at the top of the tympanum.

No attempt has been made to replace the six statues which have disappeared from their niches. It is supposed that they represented the Wise Kings and the theological virtues. The arching is adorned with angels, saints and doctors of law.

Beside the *Portail du Cloître* we find the small *Porte Rouge* which dates from the XIV century. There has been much discussion about the origin of the name. The best explanation is perhaps that it was due to the colour of the panels of the door. On the tympanum the theme is once more the crowning of the Virgin, but carried out with more grace than on the portal of the main facade. The angel carrying the crown, the attitude

of the Virgin and of Christ give the scene a high artistic value. Kneeling on the right and on the left are Saint Louis and his wife, Marguerite de Provence.

The story of Saint Marcellus also reappears on this portal but this time on the arching.

Continuing towards the apse we find seven bas-reliefs: Death of the Virgin — a legendary episode in which the hands of the Prince of Darkness are severed and remain affixed to the coffin of the Virgin which he has been trying to overturn; Ascension of the Virgin; Crowning of the Virgin; Intercession of the Virgin on behalf of sinners; Intervention on behalf of Theophilus, an episode in three scenes showing Theophilus signing his pact with the Devil, making his supplication to the Virgin and the Virgin seizing the pact from the Devil.

On the south facade is the *Portail de Saint Etienne*. Special permission is necessary to enter the enclosed presbytery gardens onto which the portal opens. This permission may be obtained from the sacristy. The tympanum is devoted entirely to the story of Saint Etienne, from his preaching to his martyrdom by stoning. At the top the martyr is shown being received in glory by Christ. The statue of Saint Etienne which adorns the pier is modern, as are also those of the apostles who escort him. The eight medallions, however, sculptured on the right and left of the portal are XIII century. They represent scenes from student life. Two are supposed to show university lectures, another a woman tied to a gibbet ladder being stoned by students and finally another shows the clerks taking the oath.

There is a good view of the spire over the transept from the presbytery garden. This was entirely rebuilt by Viollet-le-Duc according to the design of the old one destroyed in the XVIII century. It is one of his most successful pieces of work.

Interior. — The nave is dark and the paintings and sculptures in the chapels are often difficult to see. This is true of many of the great churches in Paris. Artistic treasures cannot be shown to such advantage in a church as in a museum. A church, however, is not primarily intended for sight-seeing.

The first impression as one enters the cathedral is one of the beauty of the proportions. A length of 426 feet, a width of 157 feet and a height of 115 feet produce a balanced unity which is clear evidence of the genius of its architects.

The principal features are: a nave 131 feet wide; two aisles of which one is flanked by lateral chapels; a double ambulatory where cylindrical columns alternate with colonnetted pillars, a remarkable conception from both the architectural and artistic

point of view: galleries of which the pointed arches are supported by very slender columns; a choir approached up three steps, very deep, with choir-stalls and separated from the rest of the church by sculptured panels; an apse surrounded by ten chapels, most of which contain tombs of famous people.

We will start from the back of the church, on the left. We see the pillars which support the towers, of which the size and strength are disguised by graceful colonnettes.

Beneath the north tower on the left is the tomb of the Canon Antoine Yvert, counsellor in parliament, who died in 1467. The bas-relief is famous for the realism with which it shows the body already devoured by worms. A second scene shows the canon leaving the tomb with the figures of Saint John and Saint Etienne on either side and that of Christ above. This tomb is, however, often difficult to see since it is liable to be hidden by chairs and church equipment. Near it, against the wall, is Notre-Dame de la Bonne Garde, by *Vassé*.

As we proceed towards the choir we pass seven chapels. In the Chapel of Saint Francis Xavier is the crucifixion of Saint Peter, by *Sebastien Bourdon*, an old "May" of 1643. A May was a votive picture offered with grand ceremony on the 1st of May by the jewellers of Paris. After crossing the nave (at the entrance to the choir on the left is Saint Denis by *Coustou*) we return towards the portals, passing the seven other chapels, on the south side. These fourteen chapels do not call for any particular attention. The pictures by Le Brun, Le Sueur etc. of which the subjects are mentioned on notices placed discreetly at the entrances, are difficult to see. But the route we have been following has enabled us to appreciate the splendour of the principal nave and the collateral naves. Furthermore, as we have passed along the right-hand, or southern, side of the church we have seen the statue of Notre-Dame which dates from the XIV century. It stands beneath a velvet canopy. Its living lines, the expression of the face and the draping of the robes make it one of the most interesting works of the period. It came originally from the church of Saint-Aignan in the Cité but has, by adoption, become the personification of Notre-Dame de Paris.

Chapels of the choir and of the apse. Each chapel is dedicated to a saint whose story is told in the paintings, sculptures and stained glass windows. We will start from the sacristy on the right-hand side:—

Chapelle Saint-Denis:

Monument to the memory of Mgr. Affre, archbishop of

Paris, who was killed on 26th June, 1848 on a barricade in the Faubourg Saint-Antoine when he was trying to stop the fighting. He died saying that he hoped his blood would be the last to be spilled. His words are engraved on the monument.

Chapelle Sainte-Madeleine:

Tomb of Mgr. Sibour, assassinated at Saint-Etienne-du-Mont on 3rd January, 1857 (see page 78).

Chapelle de Saint-Guillaume et du Bienheureux Pierre de Luxembourg:

Visitation by *Jouvenet*, another of the old "Mays" of Notre-Dame. A *Virgin and Child*, by Antonio Raggi, after Le Bernin. The tomb of *Henri-Claude d'Harcourt*, lieutenant-general in the royal army, by *Pigalle*. This work is better known for the grandiose pomp in which the macabre scene is set than for the beauty, which is great, of its sculpture. The dead man is shown leaving his coffin. Grouped around him are his widow who is praying, Death and the youthful Hymen, god of marriage, who, as a gesture of grief, holds his torch upside down (this is reminiscent of pagan mythology).

Chapelle Saint-Georges:

Statue of Mgr. Darboy, shot by the insurgents of the Commune on 27th May, 1871 in the Prison of la Roquette.

(It is worth noting at this point, behind and to the left of the high altar, the tomb of the bishop *Matifas de Buci* who lived in the XIII century and contributed generously to the foundation of the following chapel.)

Chapelle de Notre-Dame des Sept Douleurs (or de la Compassion):

Occupying three bays, it completes the chevet of the church. On the right, the XIV century frescoes have been restored.

Chapelle de Saint-Marcel:

Monument in memory of Cardinal de Belloy. Tomb of Mgr. de Quélen.

Chapelle de Saint-Louis:

Monument to Cardinal de Noailles.

Chapelle de Saint-Ferdinand:

Tomb of Mgr. de Beaumont, designed by Viollet-le-Duc.

Chapelle de Saint-Martin:

Medallion and portraits of Maréchal Comte de Guébriant and his wife (also after designs by Viollet-le-Duc).

The Choir :

It fell to Louis XIV to carry out his father's vow to renew the decoration of the choir. Unfortunately this was at a time when the architecture and art

of the Middle Ages was even more discredited than during the XVI century. In order to make the choir of Notre-Dame conform to the taste of the day, Louis XIV's architects did not hesitate to remove the high altar, the rood screen and the bas-reliefs which, on the choir screen, continued the story of Christ in logical sequence.

The Gothic stalls were replaced by others, whose richness and beauty cannot be denied, but which are not in harmony with the pillars, stained glass windows and the arches.

Let us see what has survived to our time.

The *high altar* dating from the beginning of the XVIII century survived only to the Revolution. What was left of it was used to provide the main elements of a new altar which was built in 1806 and which, in its turn, was not destined to last. The present altar, in a romano-byzantine style, invites only criticism. Behind the altar is the important sculptural group called "The vow of Louis XIII". In the centre is the *Pieta* by Nicolas Coustou, flanked by statues of Louis by *Guillaume Coustou* and of Louis XIV by *Coysevox*.

One must admire the stalls with their fine sculptures, the work of *Goulon*, *Denel* and *Marteau* under the direction of *Robert de Cotte*. They represent the main scenes in the life of Our Lady, including the period up to the adoration of the Magi, the Passion, Pentecost, the Assumption, in which figure the three virtues (Prudence, Vigilance, Meekness) and the symbol of religion.

The woodwork is completed by two pulpits reserved for archbishops. The groups of angels which surmount the canopies are among the best examples of religious art in the style of sculpture known as "Versaillais", of which idealised angelic childhood is an important feature. Here the angels have, naturally, religious attributes. The scenes on the bas-reliefs of the backs are, on the left, the martyrdom of Saint-Denis, and on the right, the healing of Childebert I, king of Paris and son of Clovis, by Saint Germain d'Autun, bishop of Paris — more commonly known as Saint-Germain-des-Près.

These two pulpits are the work of *Antoine-François Vasse* and *Jean du Goulon*, in collaboration.

The Capitals and the Choir Screen:

After seeing how fantasy and imagination had free play in the decoration of the arching and splaying of the portals it is surprising to find very little sculptural decoration inside the cathedral. Of the structural parts of the building only the capitals and the choir screen are sculpted. Nothing disturbs the pure, light lines of the three superimposed arcades of the naves, galleries and windows. It seems, therefore, that the masters who designed the work intended that, whereas sculp-

ture should be a principal feature on the facade, inside it should be no more than complementary.

After the romanesque period capitals were not decorated with scenes from stories. Other surfaces, more suitable for the representation of figures, animals, etc., were used for figurative and narrative sculpture. So it is that stylized foliage is the only form of decoration on the capitals of Notre-Dame. The choir screen was used, in the XIII and XIV centuries, to depict the story of Jesus Christ. It consists of a series of stone bas-reliefs which were restored in the XIX century and at the same time, unfortunately, gilded and polychromed. We will follow the scenes, beginning at the bottom on the left of the choir. When we are on the right-hand side, we shall, however, have to proceed towards the chevet. The whole of the first part is normally in shadow. The second is better lit since the south side of the cathedral looks on to the square of the archbishop's palace.

The scenes are:— the Visitation; the Annunciation to the Shepherds; the Nativity; Adoration of the Magi; Massacre of the Innocents; Flight into Egypt. The motif of the next scene, two Egyptian idols toppling to the ground, seems to be an interpolation. The explanation has been found by *Denise Jalabert* in the Apocryphal Gospels (so necessary for a proper understanding of certain works of art of the Middle Ages). Here it is said that all the idols of the temples of Hermopolis fell of their own accord and were shattered on the ground when the Holy Family went through the city. The scenes then continue with: Presentation at the Temple; Jesus with the Doctors; Baptism of Jesus; Marriage at Cana; Entry into Jerusalem; The Last Supper; The Washing of Feet; The Disciples asleep in the Garden of Olives.

A series of scenes describing the Passion was planned to begin here. Apparently the next picture was Jesus in the Garden of Olives, and there was to have been a scene showing the Resurrection.

The next scenes which we have before us are: Apparition of Christ to Mary Magdalen; Apparition to the three Marys; Apparition of Peter; Peter in the Tomb; The Pilgrims of Emmaus, in two parts, (a) the meeting, (b) Christ before the table between the two disciples; First Apparition of Christ to the Apostles, in Galilee; Apparition to the Apostles before the Sea of Tiberias; Second Apparition to the Apostles in Galilee; Apparition to the Apostles near the Mount of Olives.

The principal scenes of the Passion were represented on the rood-screen. Also depicted was the Descent of Christ into

Limbo, of which a fragment is preserved in the Musée du Louvre. This rood-screen has been destroyed. It is noteworthy that, both on the rood-screen and on the choir screen, it was the scenes from the Passion of Christ which were sacrificed.

The Great Organ

The organ is comparatively recent, dating from the XVIII century, and in the usual manner is placed above the central portal and beneath the great rose window. Its sober decoration emphasises a simple design.

The Pulpit

The pulpit dates from 1868 and was designed by *Viollet-le-Duc*. The upper part is decorated with four angels carrying trumpets, symbols of the Evangelists. Below there are six apostles.

The three Rose Windows

The three great and magnificent rose windows of the main facade and the transept are difficult to study because they are very high and decorated with small, delicate scenes. The art of sculpture and stained glass have been combined to produce an impression of unforgettable harmony. We will merely indicate briefly the motifs of the windows, set in their fragile frames.

The *rose window of the main facade*, which is almost entirely modern, repeats in translucent colours the themes told by the portals in their bas-reliefs. Grouped round the Virgin we see once more twelve prophets, the signs of the zodiac, the monthly tasks of the countryman, the Virtues and Vices.

The *rose window at the north end of the transept* is also dedicated to the Virgin Mary who is escorted by kings, patriarchs, prophets, judges and priests. The predominating colour throughout is an intense blue.

The window at the *south end of the transept* shows a mingling of colours, with none predominating. The theme is Christ surrounded by his apostles, confessors and martyrs together with the wise and foolish virgins, in two groups.

Beneath each of the rose windows in the transept there are rows of stained glass windows showing characters from the Old Testament mounting a holy guard. There are eighteen on the north side, including Joash, Saul, David and Solomon and sixteen on the south, including Isaiah, Jeremiah and Ezekiel.

Sacristies and Treasure

We do not know whether Notre-Dame had formerly a large sacristy among the buildings which stood between the cathedral and the river banks. We do know that Soufflot built one in 1760 which was destroyed in 1831. *Lassus* and *Viollet-le-Duc* erected a building beside the cathedral which still exists. It is in Gothic style, as is the presbytery nearby, and is divided into the "*sacristie des messes*", the "*sacristie du chapitre*" and the *chapter room* in which is kept the Treasure of Notre-Dame. Under this general heading of Treasure are included the relics of the Passion, some fine pieces of gold and silver work, both old and modern, and various relics connected with the past of the cathedral and the history of the archbishops of Paris.

The Treasure is usually open to visitors from 10 a.m. to 5 p.m. except on Sundays and feast days. For permission to enter, apply at the sacristy. The cloister rooms which have been included in this modern building contain a small private museum, with pictures and statues of value, several dating from the XVII century.

The Cathedral Squares

Square de l'Archevêché. This square is named in memory of the first archbishops' palace which was built in the XVII century and demolished after a fire in 1831. Set in the square is the *Fontaine de l'Archevêché*, designed in the Gothic style in 1843. According to Paul Léon, the dragons from whose jaws the water gushes represent heresies which are being trampled underfoot by archangels whose statues adorn the corners of the monument. In the same square is a bust of the Italian dramatist *Carlo Goldoni*.

Square de l'Île de France. At the eastern extremity of the island, this square attempts to enable older Parisians to forget that the sinister Morgue was built on this spot, well placed for the reception of corpses from the river (Cf. the witty story by Alphonse Daudet "*Un teneur de livres*" in his "*Contes du Lundi*"). Under its new name "*Institut Médico-légal*", the Morgue has been moved near to the Pont d'Austerlitz.

Île Saint-Louis

(See Plan 28)

Itinerary. - Quai d'Orléans. - Quai de Béthune. - Pont Sully. - Rue Saint-Louis en l'Île. - Quai de Bourbon. - Quai d'Anjou.

History. — The Ile Saint-Louis is the result of an enterprise in real estate. In 1630 three contractors, the engineer *Marie* and his associates *Pouilletier* and *Le Regrattier*, after whom a bridge and two streets in the island have been named, undertook to turn two islands into one and there to create a new district, controlled by strict easements. The islands were called the *Ile aux Vaches* and the *Ile Notre-Dame*. During the XVII and XVIII centuries the island was covered with private houses which for the most part have retained their original appearance. With its rather sleepy and provincial atmosphere the district has always been an infinitely pleasant place in which to live.

The *Rue Saint-Louis en l'Ile* runs the whole length of the island and is crossed at right angles by several small streets. Four quays surround the island: *Orléans* (after Gaston d'Orléans, brother of Louis XIII), *Béthune* (Maximilien de Béthune, duc de Sully, one of Henri IV's ministers), *Anjou* (the Duc d'Anjou, another brother of Louis XIII), *Bourbon* (a compliment to the Bourbon family).

We arrive to the western end of the island from the Square de l'Archevêché by crossing an ugly metal footbridge which replaces the Pont Saint-Louis, collapsed in 1939.

We start by going along the Quai d'Orléans and the Quai de Béthune, which, if they are the least interesting from the historical point of view, have the advantage of being on the sunny side. Furthermore, they provide a magnificent view of the apse of Notre-Dame.

We leave the footbridge opposite number 42, *Quai d'Orléans*. As we proceed upstream as far as number 2 we shall gain an impression of the typical characteristics of the houses of the Ile Saint-Louis: wrought-iron balconies, carved doors of which some still have their knockers and finely sculpted frames.

(It is easier as a member of a guided party than as a lone sightseer to have the opportunity to see the graceful fountains in the courtyards, and the bannisters in wood or iron work, fine relics of the art applied to dwelling houses before the Revolution).

On the *Quai d'Orléans*, as on the other quays of the Ile Saint-Louis, we shall find names which today are of interest only to historians, archivists and heraldists — fame long since extinguished, noble families who have taken refuge in distant lands, broken fortunes. But the houses have remained. Trade and industry have taken over some of them, as in the Marais district, but the private dwelling has nevertheless held its own. The old houses have been divided up into flats which are oddly shaped and where corridors, stairways and landings at odd levels betray the original purpose of the buildings.

The Quai d'Orléans which has been much disfigured since the beginning of the XIX century will be found the least pleasing

of the four quays on the island by those who love the past. Particularly noteworthy is the house at number 18 — *Hôtel Rolland* (XVIII century). Number 12 was the birthplace, in 1806, of *Felix Arvers*, poet and dramatist who is popularly known for the famous romantic sonnet which he wrote in the album of Marie Nodier, daughter of the littérateur Charles Nodier. Number 6 is the *Musée Mickiewicz* and the *Polish Library*.

Beyond number 2, Quai d'Orléans we reach the *Rue des Deux-Ponts* (Pont de la Tournelle and Pont Marie). As a result of being widened, this street has lost much of its picturesque character, of which only occasional traces remain in the form of curiously mansarded house-fronts with roof lines at different levels. Some of the doorways are also similar to those on the neighbouring quays.

On the *Quai de Béthune* — originally Quai du Dauphin — we shall again follow the numbers in reverse order, stopping particularly at numbers 36, 26, 18 and 16.

36 — *Hôtel du président Perrault* (XVII century).

26 — *Hôtel de Saintot* (XVII century).

18 — (built in 1643) and 16 (built in 1661) — these two houses were combined in the XVIII century under the name of *Hôtel de Coomans d'Astry*.

The part of the island which includes a few houses of the *Boulevard Henri IV* is of no particular interest. A small and quite picturesque square beyond the bridge lends some value to the eastern end of the island.

We proceed along the *Rue Saint-Louis en l'Île*.

2 — *Hôtel Lambert de Thorigny* (see page 52).

7 — Arcade which has survived from the *Hôtel de Bretonvilliers* by *Jean du Cerceau* (1740).

21 — *Eglise Saint-Louis en l'Île*. Started in 1664 and finished in 1726, this church, like Saint-Paul-Saint-Louis and many other churches, is in the classical style, somewhat wrongly called "Jesuit" or Baroque, which was prevalent in Paris in the XVII and XVIII centuries and of which the severity is redeemed by a nobility of line and harmony of proportion.

This church is of interest because of the importance and number of works of art which it contains. It has been called a "church-museum". Leaving the visitor to examine the notices and descriptive pamphlets, we will mention only that which seems to us the most noteworthy: the Flemish paintings (XVI century) in the chapel containing the baptismal fonts; the high relief, also XVI century Flemish, representing the death of the Virgin (Chapel of the Sacred Heart); a picture by *Van Loo* of the healing of a paralytic by Saint Peter and Saint John (second chapel on the left from the entrance).

Various artists (*Ary Scheffer*, *Lenepveu*, etc.) were entrusted with the task

of representing episodes from the life of Saint Louis. We find here the theories and principles of historical painting which were in fashion at the beginning of the XIX century. Finally we mention the picture "Saint Denis and his companions preaching the Christian faith among the Gauls" which dates from 1845. The artist, *Louis Ducornet* (1806-1856), was born without arms and painted with his feet.

51 — *Hôtel Chenizot* (1730). Doors, balcony, stairs.

61 — *Au petit Bacchus*, an attractive sign-board dating from the XVII century.

We now return to the Saint-Louis footbridge and turn right along the *Quai de Bourbon*.

49 — *Hôtel Rillard de Fontenay* (XVII century).

45 — *Hôtel des Le Boulanger* (by Le Vau, 1659), "between the two arms of the Seine", which Guillaume Apollinaire loved and where he often stayed.

29 — *Hôtel de Boisgelin* (1790). Door, house-front, banisters.

27 — *Hôtel de Nivernais* (XVII century).

21 — *Hôtel Gaillard* (1637). Handsome overdoor.

17 and 19 — *Hôtel de Jassaud* (1650). House-front and balcony. The mutilated statue at number 19 bis is probably that of Saint Nicholas, patron saint of Nicholas de Jassaud, and not a "headless woman".

13 and 15 — *Hôtel le Charron* (1652). Door, courtyard, stairs.

1 — Grille of the tavern "*Au Franc-Pinot*".

This is an example of the artistic ironwork which in the XVII and XVIII centuries invited the passer-by to come inside and drink good wine. The publicans were then generally located at street corners, or often at cross-roads where they rivalled each other with their tavern-signs and the quality of their drinks. -

After crossing the Rue des Deux-Ponts we come to the *Quai d'Anjou*, where are the two finest mansions on the island, the *Hôtel Lauzun* and the *Hôtel Lambert*.

19 — *Hôtel de Mélland* (XVII century), an annex of the *Hôtel Lauzun*.

17 — ** *Hôtel Lauzun*, the property of the city of Paris who uses it to entertain royal visitors and, on certain days, allows conducted parties to visit it. Built from 1642 to 1650 the *Hôtel Lauzun* was a typical rich private residence of the XVII century. But it fell on evil days and major restoration work was necessary when it was bought by the city. The present grand staircase, only a few years old, is a skilful imitation of the original one which disappeared during the XIX century.

The Comte de Lauzun (he did not become duke until 1692), lived in this sumptuous and original building only from 1682 to 1685. The mansion had not been built for his family but for a financier, *Gruyn de Bordes*, the son of a publican, who had made his fortune by doubtful methods. The reason why Lauzun, who married the "Grande Mademoiselle" (Louise de Montpensier) in 1670, did not live in the house with his wife before 1682 is that this Don Juan had previously been imprisoned in the Bastille and at Pignerol and then exiled to Angers—some thirteen years of misadventures after which the gilded drawing-rooms of the Gruyn de Bordes mansion must have seemed very pleasant to him. But he soon separated from his wife and sold the house to a Marquis de Richelieu who re-sold it to the financier Oglet in 1709. It continued to change hands at frequent intervals: after the Marquis de Tesse and the Marquis de Pimodan it belonged to Baron Pichon, a great patron of the arts and a famous collector. In the XIX century the mansion was divided into flats and housed *Baudelaire* and *Théophile Gautier*.

The Hotel Lauzun is a remarkable example of a XVII century nobleman's residence. The painters *Le Brun* and *Le Sueur* took part in its decoration; the doors are carved and painted, often with those motifs which are frequently seen in XVII-century decoration—ovoli, foliated scrolls and garlands enclosed in geometrical frames such as squares, rectangles (the greater length placed vertically), ovals and circles; these are also between the doors and ceilings. In this mansion, as in many others dating from the same period, practically no surface which could be painted or carved has escaped the artist's hand. The same artistic and decorative principles have, moreover, been applied to the Louvre and the Château de Vaux-le-Vicomte—to mention only two characteristic examples.

Mythology, allegory, landscape and still-life are the main themes of the decoration. Statues of Apollo and Minerva stand on the staircase of which the ceiling is painted by Le Brun and represents Time discovering Truth. A Salle de Gardes which is as lavishly decorated as a state-room (by the painter *Pierre Patel*), four great drawing-rooms of which one (known as the music room) is famous for its gilded balusters, a bedroom (with alcove) and a boudoir rival each other for their beauty as well as their luxury. We must add the name of *Sebastien Bourdon*, who shared in the masterpiece of decoration which is the music room, to those of the painters already mentioned.

The two upper stories of the mansion at present house the costume collections of the Musée Carnavalet (not open to the public) while awaiting the long-expected opening of a Museum of Costume.

13 — *Hôtel de L. de Thorigny* (XVII century). Staircase.

5 — *Hôtel de Marigny*. Balcony.

1 and 3 — At last we come to the * *Hôtel Lambert de Thorigny*, the finest building of the Ile Saint-Louis and the one which recalls most vividly the refinements of the XVII century. It enjoys one of the best positions in all Paris. Private property — not open to the public.

Its paintings by *Le Brun* and *Le Sueur*, its sumptuously decorated and furnished rooms are shown to the privileged few only on rare occasions (permission to visit is sometimes granted to conducted parties). It dates from 1640. Its architect was *Le Vau*. Voltaire stayed there. Passers-by will have to be satisfied with admiring the elegant curves of its balconies, the noble lines of its doorway and its graceful turret.

LES INVALIDES

The Eiffel Tower — The Champ de Mars
The Faubourg Saint-Germain

(See Pl. 25-26)

We start from the Eiffel Tower. Champ de Mars. Walk round the Ecole Militaire from the right. — Place de Fontenoy — Avenue de Saxe — Avenue de Ségur to the left. Cross and visit the Invalides. Then follow the trenches to the right. Boulevard des Invalides. Mansions of the Faubourg Saint-Germain by the following route, Rue de Varenne (musée Rodin); Rue de Grenelle to the right as far as the Fontaine des Quatre-Saisons, then to the left. Turn right, up the Rue de Bourgogne. Palais-Bourbon.

The Eiffel Tower

The sky-scrapers and the Empire State Building of New York have not dimmed the fame of this tower erected by the engineer *Gustave Eiffel* for the Universal Exhibition of 1889. Numerous writers and artists had protested against this scheme, seeing in its erection an attempt against the beauty of Paris.

If it has kept its reputation of modern wonder of the world it is first of all because it is entirely made of metal (with the necessary exception of the four stone bases), secondly because of the mathematical formulae applied to its conception and, finally, because the genius of its creator succeeded in creating a shape, with flowing lines and skilful curves, which was as yet unknown in the history of architecture.

The use to which its platforms are put has become, from the scientific and artistic point of view, of relatively minor importance in our times when Paris seen from a height of 984 feet — when you have climbed that far — is not a very startling spectacle to those who are accustomed to air travel. However, it is for its method of construction, which cannot be studied in detail without mounting to at least the second platform, rather than its height, that the Eiffel Tower remains the star attraction of Paris.

Today there is a restaurant on the first platform. In 1900, and for several years afterwards, it was used by a small theatre company for staging comedies, operettas and sometimes short revues. Perhaps one day it will be thus used again.

As soon as radio became a practical proposition the Eiffel Tower was used for this purpose. The union of the scientific

ideas of Eiffel with those of Jules Verne has been continued with television.

The Pont d'Iéna

Built by Napoleon during the First Empire, this bridge was widened for the 1937 Exhibition. It now lends majesty to this part of the river (see page 14).

The Champ de Mars

In the XVIII century the Plaine de Grenelle was turned into a parade ground for the pupils of the Ecole Militaire, and was then renamed after Mars, the God of War. This plain was the scene of some of the main events of the Revolution. The Feast of the Federation on 14th July, 1790, riots, repressive measures, revolutionary celebrations, executions (that of Bailly, mayor of Paris, in 1793, gave rise to appalling incidents), took place in this great open space which was not yet planted with trees. During the last hundred years it has often been the site of universal exhibitions (1867, 1878, 1889, 1900, 1937) when the Allées, peaceful in normal times, are lined with pavilions.

The Ecole Militaire

Founded in 1751 by Louis XV, at the suggestion of the financier *Paris-Duverney* and the *Marquise de Pompadour*, for gentlemen of small means, anxious to dedicate themselves to a military career, the Ecole Militaire was started in 1752 and completed in 1769. It is one of the most important works of the architect *Jacques Ange Gabriel*. The facade looking onto the Champ de Mars is majestic, the central pavilion having eight Corinthian columns, sculpted trophies at the corners and allegories, but the most interesting facade is that which faces the Place Fontenoy. On this front there is a central building with two wings extending to two elegant Doric porticos. The visitor who obtains permission to enter will notice particularly the staircase, the *Salle des Maréchaux* and the chapel.

The Faubourg Saint-Germain

The district is bounded approximately by: the Seine, the Rue de Constantine, the Boulevard des Invalides, the Rue de

Babylone and the Rue des Saints-Pères. It is therefore partly in the VII and partly in the VI Arrondissements. It takes its name from the Abbaye Saint-Germain. In the XVIII century the aristocracy, forsaking the Marais, turned this district into a fashionable residential area. The Faubourg Saint-Germain, which had been a humble, straggling village soon boasted a number of luxurious houses. The greatest architects of the time were employed on them: *Robert de Cotte*, *Boffrand*, *Las-surance* etc.

The houses generally have a courtyard in front and a garden behind, the courtyard being separated from the street by a gated wall. The somewhat sober house-fronts generally contrast with the interior decoration which is predominantly Rococo. These rich dwelling houses were mutilated during the Revolution. They were lived in again later but fashion had moved from this "noble district" to other places such as the Champs Elysées. Between 1855 and 1890, *Haussmann* and his successors, with their architects, modernised the district. Wide boulevards were cut (Saint-Germain, Raspail); some demolitions were unfortunately considered necessary, such as the Abbaye aux Bois where Madame Récamier had lived. A church, *Sainte-Clotilde*, was built for the benefit of those who lived inconveniently far west from Saint-Germain-des-Prés. The style of this church is a not particularly successful sham Gothic, but the spires are quite elegant. *César Franck* was organist from 1858 to this death. In general, however, the Saint-Germain district has suffered much less than the Marais from the effects of time. Several houses have been saved from ruin by becoming official buildings such as ministries and embassies. Nos. 244 and 246, Boulevard Saint-Germain, formerly the *Hôtel de Roquelaure*, are today, for instance, the Ministry of Public Works, Transport and Travel. Other houses, divided into flats, are still lived in privately by the so-called bourgeois of the XX century. As a result, commerce and industry have not been able to take possession of too large a part of the district and certain streets, such as the Rue de Varenne and the Rue de Grenelle, have still retained their true character.

Let us follow the Rue de Varenne according to the itinerary:

77 — Musée Rodin.

73 — Hôtel de Juillet, by *Boffrand* (1735).

78 — Hôtel de Villeroy or Desmarest, by *Aubray* (1724). Now Ministry of Agriculture. The house-front is modern.

72 — Hôtel de Castries.

69 — Hôtel d'Orsay, by *Leblond* (1708), now the High Commission for Atomic Energy.

57 — Hôtel Matignon, by *Courtonne* (Presidency of the Council). A large garden. Not open to visitors.

50 — Hôtel de Galliffet (Italian Consulate).

47 — Hôtel de Boisgelin.

45 — Hôtel de Narbonne.

The Fontaine des Quatre-Saisons

Nos 57 and 59, Rue de Grenelle, are the site of one of the most beautiful fountains in Paris, named *Fontaine des Quatre-Saisons* (Fountain of the Four Seasons). It dates from the XVIII century and is decorated with sculptures by *Bouchardon*. It has a slightly curved front in the middle of which is a representation of the City of Paris, enthroned between Ionic columns, with the Seine and the Marne at its feet. The sides are ornamented with charming bas-reliefs showing dimpled cherubs occupied according to the seasons.

The following houses in the same street are noteworthy:

71 — Talon, built by *Legrand* in 1775. Now the Italian Embassy.

75 — de Furstemberg, by *Delisle-Mansart* (about 1703).

81 — d'Estres, by *Robert de Cotte* (1713). Now the Embassy of the U.S.S.R., having been formerly that of Czarist Russia.

83 — de Monceaux.

85 — d'Avaray, by *Leroux* (1718), now the Dutch Embassy.

87 — de Bauffremont, by *Grivel* (1721).

102 — de Fontaine, by *Delisle-Mansart*.

115 and 118 — Hôtel de Villars. Now the Mairie (or town-hall) of the VII Arrondissement. Modern housefront.

101 — Hôtel de Charolais, by *Lassurance*. Now the Ministry of Trade.

106 — On the right, former convent of the Bernardines of Panthémont (near Beauvais in the Oise). The church, by *Constant d'Ivry*, 1747, is now protestant.

At the north-west corner of the Rue de Grenelle and the Rue de Bellechasse is the Hôtel de Rochechouart, or de Courteilles, by *Cherpitel* (1778). Now the Ministry of Education.

The Rodin Museum

The Hôtel Biron was built in 1730 by *Gabriel* and *Aubert* for a rich retired wig-maker, *Peyrenc de Moras*. The Maréchal de Biron acquired it soon afterwards. He was passionately fond

of tulips, with which he filled the garden. The Duchesse du Maine lived and died there. In the XIX century the house was in turn the Vatican Legation, the Russian Embassy and a convent of the Sacred Heart where nuns guided the education of young ladies of noble birth. Then in 1910 the state bought the house and rented it to artists, including *Henri Matisse* and *Jean Cocteau*. In 1914 the sculptor Rodin offered to leave all his collections to the French people provided they were kept in this house. He guaranteed to put the house in good order himself if he was given freedom to use it until his death. The promises were kept on both sides so that, on the death of the sculptor in 1917, the house became the Musée Rodin (see table of museums).

The house is a good example of the Regency (Louis XV) style. It has the usual courtyard and garden. The front facing the courtyard is soberly harmonious, the only ornament being on a few keystones above the windows. The front looking over the garden is more decorated, having sculptured corbels supporting the balcony in the centre.

Gardeners in the XVIII century thought only in terms of flower beds, but some beautiful trees have been planted since. The garden was put in order in 1927, and the effect was tastefully completed by the addition of many statues, including the famous "Thinker" and the "Gates of Hell".

The inside contains all Rodin's work in its final form; the clay models, rough sketches and moulds being at Meudon. The visitor will be able to admire the astonishing and fiery spirit of the master and his continual study of movement and muscle which found expression in the most varied and strange postures. The chapel, in Neo-Gothic style, contains Rodin's collection of pictures, which includes some fine Impressionists and a famous *Van Gogh*, "Le Père Tanguy".

The Invalides

This name is generally taken to include:

The Hôtel des Invalides itself, of which part contains the Musée de l'Armée.

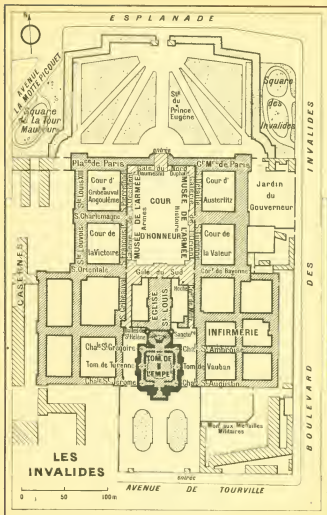
The Church of Saint-Louis des Invalides, also called "the soldiers' church".

The Dôme des Invalides, a second church in the crypt of which is the tomb of Napoleon I.

The Esplanade, with its gardens and banks, tanks and cannons.

(a) Hôtel des Invalides

The Hôtel des Invalides was built by Louis XIV to provide a home for old soldiers wounded in his service. It was started by *Libéral Bruant* in 1671 and



finished by *Mansart* in 1685. More than 7,000 men could live there at once and it was much prized by the Royal and Napoleonic armies. Since the beginning of this century it has been much less popular because the number of "invalides" has grown out of all proportion and the somewhat austere regime has been hardly in keeping with the present times. It now shelters only a handful of pensioners. The space thus freed has gradually been taken over by military organisations. The greater part of these enormous buildings is now devoted to the Residency of the Military Governor of Paris, military offices, various departments and bodies connected with the administration of National Defence and finally the *Musée de l'Armée*.

This museum includes many important collections. It is the result of the combination in 1905 of the *Musée Historique de l'Armée* and the *Musée d'Artillerie* and the addition of a considerable number of documents and exhibits from the 1914-18 war. The museum includes a section on arms and armour and a historical section.

Part of the space is reserved for special exhibitions, which are always of great interest. The national and provincial museums, the state archives and other authorities often collaborate.

The Hôtel des Invalides also includes the strange *Musée des Plans-Reliefs*, in which one can see clay models of the various fortresses built by *Vauban*.

The general effect of the Hôtel des Invalides is severe and majestic. It has about it the atmosphere of a barracks or a hospital, which is perhaps natural since that was its original purpose, but one suspects that it was also the intention to build an imposing monument to the glory of the army and, particularly, the Great King.

The visitor first sees an imposing facade, 689 feet long, flanked by two pavilions and with a fine central doorway on which Louis XIV is shown on horseback accompanied by Prudence and Justice. This equestrian bas-relief is by *Cartellier* (1815), after the original work by *Girardon* or one of the *Coustou*, which was destroyed during the Revolution. The upper windows are decorated with trophies.

Let us now pass through the vaulted entrance into the * Cour d'Honneur, formerly the Cour Royale. The buildings around the courtyard have two superimposed arcades and central foreparts decorated with sculptured pediments. At the corners, on the roof line, there are groups of horses. The upper windows are again decorated with trophies. The fifth window from the right on the east side attempts a pun on the name of Louis XIV's minister, Louvois, who was responsible for the construction of the Invalides. The bull's eye window is surrounded by wolves' feet, to represent "loup voit" ("wolf sees"). The south pavilion is more decorated than the others since it is the entrance to the church of Saint-Louis. A noteworthy feature is the statue of Napoleon by *Seurre* which was formerly on the Colonne Vendôme and which is rather too large for its niche. In the staircases on the right and left of the church of Saint-Louis there are one of the taxis from the battle of the Marne, a Citroën

track vehicle from the crossing of the Sahara, busts, plaques, various guns etc. *Guynemer's* aircraft has been suspended in one of the galleries on the first floor.

(b) The Eglise Saint-Louis

The church was begun by *Libéral Bruant*. The style of religious architecture in the XVII century suits the character of this sanctuary built for soldiers, which was the chapel of their own palace and which remained "their church", with special regulations as to the ceremonies which could be celebrated there. Flags with glorious histories, now more or less in tatters, hang from the roof. The governors of the Palace and several great soldiers have been buried in the vaults beneath the flagstones. Among these are: Moncey, Mouton, and Boissière of the First Empire, Bugeaud, MacMahon and Canrobert of the Second Empire, Franchet d'Esperey, Maunoury, Guillaumet, d'Amade, and Gouraud of the 1914-18 war and finally Leclerc.

The *pulpit* dating from 1812 has pure lines and good proportions. It is round, with bas-reliefs in brass and stars in gilded bronze. The dome is finely decorated. The organ case, with its two fine figures of telamones, was carved by *Germain Pilon*, the royal carpenter (1680). The pillars of the nave are decorated with the epitaphs of the governors; note that of the Comte de Guibert (1786) with its fine martial decoration.

The Chapelle Napoléon (at the back on the right) is the link between the churches of Louis XIV and the crypt which contains the Emperor's tomb. There are relics in the chapel such as the death mask moulded on Napoleon's face, the stone slab which closed his first tomb at Saint Helena and many documents concerning the return of his remains.

(c) The Eglise du Dôme

In 1677 *Jules Hardouin-Mansart* took charge of the work being carried out at the Invalides. Behind the austere and massive buildings of *Libéral Bruant* he erected a dome in the Italian manner and thus gave a new inspiration to the general effect. This second church of the Invalides, which Louis XIV perhaps intended for his own burial-place, is the masterpiece of the religious architecture of the end of the XVII century and one of the foremost monuments of Paris. The main, or south,

facade is completely successful. Its beauty lies in the perfect balance achieved between the facade itself and the dome and in the flowing lines of the cupola, further prolonged by the lantern. The pediment is simple and does not come higher than the base of the dome. On each side of the entrance are statues of Charlemagne, by *Coysevox*, and of Saint-Louis, by *Nicolas Coustou*. Four Virtues by *Mazeline* complete the decoration on the first floor.

The dome consists of two floors with windows and a cupola. Sober ornamentation emphasised by gilding continues to a delicate lantern, which is itself surmounted by a spire and a cross rising to a height of 345 feet.

This church was completed in 1706. It was then used for religious worship. But an event took place in 1840 which changed the very meaning of the Monument des Invalides. The Body of Napoleon, who died in exile at Saint Helena, was brought back to France and placed in the church. Since then the Dôme des Invalides has been indissolubly associated with the glory of the imperial epos.

As early as 1830 a movement had started in favour of the dead emperor. Petitions were presented to parliament for the return of his remains. They quoted the sentence from the "Testament de Sainte-Hélène": "I desire that my remains should rest on the banks of the Seine, among the French people whom I have so much loved". Victor Hugo was the spokesman for this enthusiasm in his famous poems: "Dors, nous t'irons chercher" ("Sleep, and we will fetch thee") and "Sire, Vous reviendrez dans votre capitale" ("Sire, you shall return to your capital"). The Minister Thiers was not hostile to the idea. But where was the sarcophagous to be placed? The first suggestion was beneath the Colonne Vendôme. Then the Invalides was suggested. In 1840 the Minister for the Interior wrote: "We owe it to the majesty of his memory that his august sepulchre should not remain exposed on a public square", and further "He could be buried at Saint-Denis, but the usual royal sepulchre is not right for Napoleon. He must still rule and command where the soldiers of France find their rest and where those who are called to defend their country will always find inspiration". Louis Philippe, the last king of France, finally succeeded, after long negotiations with England, in sending one of his sons, the Prince de Joinville, on the frigate "la Belle Poule", to bring back the body of the Emperor. On 15th December, 1840 the funeral cortège made its way in solemn grandeur across Paris from the Arc de Triomphe to the Invalides in the midst of enthusiastic crowds. "A day fine as glory, cold as the tomb" said Victor Hugo after the occasion.

This is the explanation of the mingling inside the church of classical elements such as one would expect in a XVII century church, with more modern elements, all dedicated to the memory of the empire.

The building is in the form of a Greek cross, the nave and the transept being the same length. The church is therefore square. A ring of lateral chapels surrounds a central part which was cleared in the XIX century to provide more light for the crypt. The cupola has not been altered and still has its XVIII century

paintings (on the vaulted ceiling, Saint-Louis handing his sword to Christ, by *Charles de la Fosse*; above the windows, the twelve apostles, by *Jouvenet* (fine colouring); on the pendentives, the four Evangelists, also by *Charles de la Fosse*. The drum is ornamented by a sculptured frieze with medallions of twelve kings of France.)

If we start from the entrance and turn left we find:

1 — The *Chapelle Saint-Jérôme*, decorated with paintings by *Bon Boulogne*. It contains the tombs of Napoleon's brother Jérôme Bonaparte, Duke of Westphalia and of the King of Rome, Napoleon II or l'Aiglon. The body of the King of Rome was brought back to Paris for the centenary of the return of the remains of Napoleon I, by the Germans on 15th December, 1940. They hoped, by this gesture, to put a ceremonial seal on "collaboration". But Pierre Laval had been dismissed from the Vichy government two days earlier and the ceremony lost the significance which Hitler hoped to give it.

2 — The former *Chapelle de la Vierge*. Tomb of Turenne, designed by *Le Brun*, which was originally at Saint-Denis. Statues by *Tuby* and *Marsy*.

3 — The *Chapelle Saint-Grégoire*, where lies the heart of La Tour d'Auvergne, first grenadier of the Republic.

4 — The *Choir*. On the ceiling, the Trinity, by *Noël Coypel*. In the embrasures of the windows, angels with musical instruments by the brothers *Boulogne*. The high Altar, designed by *Visconti*. Behind are the tombs of Duroc and Bertrand, grand marshals of the imperial palace.

5 — The *Chapelle Saint-Ambroise*. Decoration carried out by *Bob Boulogne*, XVII century. Tomb of Marshal Foch, by *Paul Landowski*, 1937.

6 — The *Chapelle Sainte-Thérèse*. Mediocre tomb of Vauban, by *Etex*. The remains of Turenne and Vauban were brought to the Invalides by order of the Emperor.

7 — The *Chapelle Saint-Augustin*. Tomb of another of Napoleon's brothers, Joseph Bonaparte, who was king of Naples and later of Spain.

All these chapels have fine pavements in the Italian style after designs by *Lespingola*, *Fontenay* and *Audran*.

The Crypt was excavated and prepared to receive Napoleon's coffin. The work lasted from 1843 to 1861 under the direction of the architect *Visconti*. He showed great audacity in making such radical alterations to the central part of the Eglise du Dôme.

Two stairways, one on each side of the high altar, lead to the

crypt. In front of the door stand two enormous bronze statues by Duret, representing Civil and Military Power.

The main feature of the crypt is * Napoleon's tomb, which is placed immediately beneath the cupola. It consists of a base in green granite from the Vosges and a sarcophagus in red quartzite from Finland. The body of Napoleon I, in the uniform of the Chasseur de la Garde, reposes within, protected by six coffins.

The Twelve Victories by *Pradier* which surround it refer to the following campaigns: Italy (two statues, 1797), Egypt, Austria (two statues), Prussia, Poland, Spain, Russia, Saxony, France and Belgium (1815). In fact, however, there is no noticeable difference between them. This is because *Pradier's* original plan, which included national characteristics, was not accepted. It is therefore as a group that the twelve figures symbolise the Napoleonic epos.

Opposite the door which opens onto the crypt is the "cella", or chapel containing relics, still called "the *Sword Room*". In it there is: a statue of the Emperor in his coronation robes (8 feet 6 inches); a hat; the sword worn by Napoleon at Austerlitz; the collar of the Legion of Honour of which Napoleon was the Grand Master etc...

Flags taken from the enemy, names of victories, complete the unique homage to glory which architects and artists have created round the last resting-place of this great man of destiny.

All round the gallery ten allegorical bas-reliefs in white marble were installed in 1847. From right to left they represent: the Legion of Honour; Public Works; Commerce and Industry; the Audit Office; the University; the Gallic Church; the Code Napoléon; the Council of State; the French Administration; the Pacification of Troubles.

Before the end of the century *Visconti's* work was already a subject of controversy. Napoleon III did not like it. The sculptor *Etex* declared "To make Napoleon the guest of Louis XIV is to combine the incompatible" and wanted to rebuild the crypt. Even today the visitor remains hesitant about the artistic value of this sepulchre on the grand scale but he is almost certainly impressed by such a powerful evocation of imperial grandeur and the great homage that has been paid to the conqueror and the statesman.

(d) The Palais-Bourbon

The Chamber of Deputies met here under the Third Republic. Today it is the home of the National Assembly. In the XVIII

century it was two houses: the Palais Bourbon (built in 1722 by *Lassurance, Aubert* and *Jacques Gabriel* for a legitimated daughter of Louis XIV) and further west the Hôtel de Lassay by *Aubert* (1722). Both faced onto the Rue de l'Université. Both houses had gardens along the Seine, which were small, to provide a good view from the house across the river. In 1784 the Prince de Condé bought both houses; the Hôtel de Lassay was then called "Petit-Bourbon". The Palais was confiscated during the Revolution and then used for various official purposes. The Directory made the first Salle des Séances there. During the Empire Napoleon altered the side facing the Seine so that it became the main front of the house. The idea of the architect *Poyet* was to make the view of the Concorde and the Rue Royale into one; in order to balance the effect of the Church of the Madeleine the building needed to be in classical style. That is why the present portico, with Doric columns and pediment in the Greek style, was built onto an old XVIII-century house.

A new Salle des Séances was built under the Restauration. The Palais Bourbon has continued to be the meeting-place of the legislature until our times. The interior may be visited only with the authority of the fiscal department or of a deputy, and during a recess (or sometimes on a Sunday).

The Hôtel Bourbon on which *Lassurance, Gabriel, Aubert* and *Giardini* worked in the XVIII century was quite small but very comfortable for the time. It was later modified to fulfil its parliamentary function. The *Library* which contains extensive collections was decorated by *Delacroix* with some very fine * frescoes which are one of the masterpieces of romantic painting.

The Hôtel de Lassay is today the residence of the president of the National Assembly.

THE LATIN QUARTER

(Plans 27, 37, 47)

From *Place Saint-Michel* follow *Rue Saint-Séverin* as far as the *Church of Saint-Séverin* (visit church and cemetery). Cross *Rue Saint-Jacques* and visit *Church of Saint-Julien-le-Pauvre*. Rues du Fouarre, Dante and Saint-Jacques; cross *Boulevard Saint-Germain* to visit *Musée de Cluny*. Leave by *Rue du Sommerard*, cross *Boulevard Saint-Michel* and take *Rue de l'Ecole de Médecine* (on left the old *School of Surgery* and the *Musée Dupuytren*; on right the *Faculty of Medicine*). Retrace steps and turn right up *Boulevard Saint-Michel* to *Place de la Sorbonne*. Visit *Chapelle de la Sorbonne* and the *Sorbonne*. Leave by *Rue des Ecoles*, opposite statue of *Montaigne* (by *Londowski*); visit *Collège de France* on right; then up *Rue Saint-Jacques* to *Faculty of Law*. See facade on the *Place du Panthéon* and the *Library of Sainte-Geneviève* on the same square. Visit the *Panthéon* and, behind it, the church of *Saint-Etienne-du-Mont*, also the *Lycée Henri IV* beside the church. Follow *Rue d'Ulm* (No. 45, *Ecole Normale Supérieure*, nursery of teachers, writers and scholars); turn right up *Rue Gay-Lussac* and *Rue de l'Abbé de l'Épée*, passing the church of *Saint-Jacques du Haut-Pas*. Cross *Boulevard Saint-Michel*; then go along *Rue de Médici* (on left view of *Fountain of Leda*) to *Salle Luxembourg*, ex-*Odéon*. Walk round theatre; visit, if possible, the *Palais du Luxembourg*, then the gardens. Go down the *Allée de l'Observatoire* and the *Avenue de l'Observatoire* to visit the *Observatory*. On by *Rue Cassini* (on right in the *Avenue de l'Observatoire*) to *Rue du Faubourg Saint-Jacques* (note No. 38, the *Hôtel de Massa*) which with *Rue de la Tombe-Issoire* leads to *Avenue du Parc Montsouris*. Visit *Parc Montsouris*, also the *Cité Universitaire* which is opposite.

The Place Saint-Michel

This square was created in 1855, at the time of the opening of the *Boulevard Saint-Michel*. It is decorated by a mediocre fountain, made between 1855 and 1860 by the architect *Davioud*.

The statue of *Saint Michael* killing the dragon is by *Duret*. The fountain basins, placed one above the other, griffins, bas-reliefs in various materials depicting angels, chimeras, coats-of-arms and shields, together with four lateral columns which support effigies of the cardinal virtues, make up a somewhat hybrid whole. Nevertheless, thanks to its height and dimensions, the structure, which is very much in the *Second Empire* style, is not without nobility and majesty, particularly when the fountain is playing.

After the fighting for the liberation of Paris in 1944, commemorative inscriptions were made on the bases beneath the griffins in honour of those who fell on this square and nearby.

* Saint-Séverin

This church was dedicated in turn to two Saints Séverin. The first was a VI-century hermit of whom all we know is that he had Saint-Cloud as disciple. The second, Saint-Séverin d'Againe (in the Valais), lived in the time of Clovis; his relics are in the church.

Several churches have been built in turn on the site of the present building. One of these disappeared in a fire at the time of the Norman invasion in the IX-century. In the XII-century the cause of the Fourth Crusade was preached in its successor. The present church is Gothic.

The oldest parts date from the XIII century. These are the three first bays of the nave, the first aisle on the south side, the lower part of the tower, the side entrance and the porch. The second aisle on the south side is XIV-century. The apse, the chapels and the *ambulatory (one of the best examples of flamboyant Gothic) result from a considerable rebuilding in the XV century.

The main portal (XIII-century) was taken from a church in the Cité, Saint-Pierre-aux-Bœufs, which was demolished in 1837 at the time of the cutting of the Rue d'Arcole.

Two lions in bas-reliefs on the north portal at the foot of the tower are taken by some to represent the Throne of Solomon; others, consider it a symbol of religious strength.

Saint-Séverin, about which Huysmans wrote, is one of the religious buildings of Paris most loved by artists and writers for the grace and purity of its architecture, for the beauty of its stained glass windows and the charm of its cemetery.

The inside of the church is very wide (width 112 feet, length 164 feet). This is explained by the space available for building. There is no transept. The *ambulatory is famous for its feathered arches which seem to rise like a forest from the columns which support them. Note particularly the celebrated central pillar with its spiral feathering. In the XVII century the Choir and Nave were altered according to the fashion of the time. Fragments of the work of this period remain.

Many of the capitals are interesting, particularly those of the north aisle and of the three first bays of the nave. In the XIX century frescoes were painted in the chapels, notably by the brothers *Flandrin*.

The old stained glass windows of Saint-Séverin are worth careful study. Nearly all have been considerably, but skilfully, restored. Note particularly full-length figures of saints in the three first upper windows on each side; these are the only remnant of the work of the XIV-century Parisian artists in stained glass. Also to be studied are:

On the left, the windows of *Saint Catherine, the Trinity and Saint Christopher*, with portraits of those who presented the windows, according to the mediaeval custom (mid-XV century).

On the right, *Christ, the Virgin with the Child* (mid-XV century).

— The window in the facade, the *Tree of Jesse* (early XVI century). The colours and design of this rose window are particularly harmonious.

— In the apse, various saints and the Trinity (late XV century), also the Crucifixion (early XVII century).

Through the door on the south side we reach a picturesque and peaceful garden which has been made on the site of the cemetery. All round it are the old "charniers de Saint-Séverin",

which were restored about 1925. These galleries, similar to cloisters, are the only ones of their kind in Paris. They lead to some pits or niches in which were piled bones taken from the oldest tombs in order to make more room in the cemetery. The gables over them are modern.

*Saint-Julien-le-Pauvre

There has been much controversy as to who is the patron of this church. Several Saint Juliens dispute the favour but it seems that one should give preference to Saint-Julien l'Hospitalier.

The present church, which succeeded several previous sanctuaries, was used in the Middle Ages as chapel for the Hôtel-Dieu. The nave was built between 1170 and 1180, the choir and the aisles between 1210 and 1240.

In the XVII century its length was reduced and it was given a mediocre facade. At the same time the nave was covered inside with a semi-circular roof, with the result that the Gothic roof is visible only over the aisles. There is no transept. The columns of the nave and of the choir have very pretty capitals ornamented with acanthus leaves. One of the capitals in the choir, decorated with harpies, is particularly famous.

The church is now used by the Greek (Melchite Catholic) faith. Mass is celebrated according to special rites, with communion in both kinds. The choir is separated from the nave by an ikonostasis, a kind of wooden screen inlaid with ikons.

In the north aisle there is a fine wrought-iron lectern dating from the XVII century. In the south aisle is a tombstone in memory of the advocate Henri Rousseau (1445).

North of Saint-Julien-le-Pauvre there is a square from which one has a very fine view of Notre-Dame. Growing in the square is one of the oldest trees in Paris, planted in 1601.

Behind the church is the picturesque and sordid Rue Galande (XIV century).

** The Hôtel de Cluny and the Thermes

The abbots of Cluny (a rich Benedictine abbey in Burgundy) built the house as somewhere to stay when they came to Paris.

The original XIV-century house was demolished, the present building being late XV-century. It served for a long time as a luxurious pied-à-terre for the Clunisian abbots. Then various distinguished guests were lodged there, notably the Papal nuncios in the XVII century. Thus it was that Mazarin spent some time in the house. With the Revolution the house entered a period of decadence, which was to last until the intervention of *Alexandre du*

Sommerard in 1832. This scholar spent both his leisure and his fortune collecting works of art of the Middle Ages and of the Renaissance. He took part with the Romantics in the great movement to rehabilitate and popularise Mediaeval art. It was in 1831 that Victor Hugo published his novel "Notre-Dame de Paris" and in 1844 the decision was taken to restore the cathedral. In 1832 Alexandre du Sommerard rented part of the Hôtel de Cluny, turning out several tradesmen, who were established even in the chapel, and brought together there a large number of varied works of art. After his death the house and its contents were bought by the State. The collections were completed by various gifts and acquisitions and a museum was opened in 1844 (see page 000). Recently the museum has become a section of the Musée du Louvre and is devoted to the arts and crafts of the Middle Ages.

The Hôtel de Cluny has undergone modification and restoration since 1843. Windows have been made to provide light for the museum rooms and more doors have been put in. These alterations have however done little harm to the building.

Begun in the late XV century and finished early in the XVI, the Hôtel de Cluny is a good example of the Flamboyant style in civil architecture. The architect is unknown. The entrance is on the Place Paul-Painlevé. Above the door there is an arch "en accolade" and the coat of arms of the abbot Jacques d'Amboise who built the house. Note also the scallops on the turret with cant-walls which flanks the facade. The *Cour d'Honneur* is separated from the street by a crenelated wall, last trace of the defensive aspect of Gothic architecture. It is enclosed by a main facade and two wings at right angles. The left wing is supported by four arches; a passage leads through the right wing to a garden on the north side. The windows are mullioned. The frieze, balustrade, gargoyles and the dormer windows are sculptured with lively imagination. The * *Chapelle des Abbés* is a magnificent example of Flamboyant Gothic. It is supported by a central pillar above which the feathering of the arches is as delicate as a bouquet of flowers; the effect is best seen from the garden side of the chapel.

A reorganisation of the collections is at present being undertaken, based on new museographical data. The aim is to present at the Musée de Cluny a methodical history of arts and crafts from the XI to the XVI century. Loans from other museums, such as the Louvre and the Musée de l'Armée, as well as new gifts have been added to the collections as they were before 1939.

Only part of the museum has been reopened. Each room is devoted to one craft, as specified in the "Livre des Métiers" by Etienne Boileau (1268).

Room I. — Tailors, hosiers, cobblers, sheath-makers and makers of huckles and fastenings. A fine Arras tapestry, "the Offering of the Heart" (XV century).

Room II. — Tapestry makers. Magnificent tapestry of the miracle of Saint Quentin who saved from the gallows a thief who had stolen a horse from a

priest. The rope and bonds broke. The hangman, convinced that it was a miracle, refused to start again. Other fine tapestries: the Deliverance of Saint Peter (Arras or Tournai), the Grape Harvest (probably from Burgundy).

Room III. — Weavers and embroiderers.

Room IV. — Tapestry of Seigniorial Life (about 1500), origin unknown.

Room V. — Carpenters. Tapestry of characters of the Aeneid (XV Century), perhaps from a northern factory.

Room VI. — Joiners.

Rooms VII to XVII are still being prepared.

Room XVIII. — Life in the Middle Ages: eating, the toilet, the gentle life, war, hunting, the sciences, travels, seals, books, writing, toys and games. XV-century tapestry of the history of Saint-Etienne, scenes 15 to 23 (others are in Room XIX and the chapel).

Room XIX. — Relics and ornaments. Main exhibit is the altar with gold ornamentation from Basle (1018). Tapestry—history of Saint-Etienne, scenes 8 to 14.

Room XX. — Chapel. The roof vaulting is of the palm type; finely sculptured capital on the central pillar. Main exhibits: processional cross of the Carmelite friars from the Place Maubert, Flemish triptyque of the XV century. Tapestries: the Mass of Saint-Grégoire and the history of Saint-Etienne, scenes 1 to 7 (there is a summary of the twenty-three scenes to the left of the altar).

Room XXI. — Metal-casters and coppersmiths. XVI-century tapestry: Departure of the Prodigal Son.

Room XXII. — Iron-workers, farriers, cutlers, locksmiths, helmet makers, mail makers, sword-furbers and brass-workers.

Room XXIII. — Pewterers.

Room XXIV. — Devoted to the Romantic period in memory of the archeologist *Alexandre du Sommerard*, to whom we owe the major part, as we have said above, of the collections now at the Musée de Cluny.

Les Thermes. On the site next to the Hôtel de Cluny there were in Gallo-Roman times some baths of which imposing ruins remain. One can still see a vast rectangular room, 66 by 36 feet, of which by rare chance the vaulted roof survives, decorated with prows of ships. Four Gallo-Roman altars, found during excavations in the Cité in the XVIII century, have been placed there. — This room was the "frigidarium" or cold room, with a bath on one side. Traces of the water conduits are still visible, the whole system being connected to an aqueduct over 9 miles long. Some ten rooms have been identified round the main hall. Work is now in progress for the further clearance of these ruins. The baths have long been called "the Thermes de Julien" (Julien the Apostate, proclaimed Emperor at Lutetia in the IV century B.C.); but archeologists have now established that the building dates from much earlier than the IV century.

Rue de l'Ecole-de-Médecine

Musée Dupuytren. A museum of pathological anatomy, interesting to doctors and students, occupies the surviving part of an old Franciscan monastery (Couvent des Cordeliers).

The building dates from the XV century and used to be the refectory and dormitory of the monastery. The entrance gates are finely sculptured.

No. 5. Former College of Surgery. The building dates from the XVII century and has a finely proportioned dome and a door decorated with sculptured figures. In the XVII and XVIII centuries it was the meeting-place of the Confraternity of Barber-Surgeons; it is now the *Institute of Modern Languages* of the Faculty of Arts. *Sarah Bernhardt* was born in the house on 25, October, 1844.

Faculty of Medicine. Only those buildings which surround the courtyard are old. They date from the XVIII century and were built by *Gondoin*. Above the portico, at the entrance, a bas-relief by *Bernier* depicts Louis XV creating the School of Surgeons. During the Revolution the figure of Louis XV was replaced by one representing Benevolence.

The faculty of Medicine is shortly to leave these buildings and will move into the new and much more spacious quarters built for it in the Rue des Saints-Pères.

The Montagne Sainte-Genève

This hill, situated to the south of the Saine, has a strange history. In the Gallo-Roman era it was called "Mons Leucotitius", and the Romans occupied it while the Gauls lived in the Cité. On its slopes there were at that time baths, villas, a forum, a temple, arenas and a Roman road which has become the present Rue Saint-Jacques.

Sainte-Genève first appears in the V century. Although little is known of her life we do know that she twice played a public part in the history of Paris. At the time of the invasion of Attila and his Huns she predicted that Paris would be spared, reassured the people and fed them. In the reign of Clovis she was the king's esteemed adviser, particularly during his struggle against the Roman Syagrius. She led a most virtuous life and died at a great age, venerated by all. She was buried in the Abbaye St. Pierre et St. Paul which Clovis built on the summit of the "Mons", deserted since the Barbarian invasions. The cult of this saint developed fast. The abbey was renamed after her, and so was the hill. The abbey soon grew in importance. Other monasteries came to the neighbourhood and the monks cleared the hill which was still covered with woods. They made vineyards and gardens, and a village soon appeared.

From the beginning of the XII century this "holy hill" became the scholastic district. Before then all teaching had been in the Cité, round Notre-Dame, but Abélard settled on the Montagne Sainte-Genève and others soon followed his example. In the XIII century the Pope recognised the University, that is, "the masters and students of Paris" as a whole, and granted it certain privileges. At the end of the XIII century the vast numbers of students (there were more than 15,000) created a serious housing problem. In order to meet

this situation numbers of colleges were founded. These were at first merely French or foreign inns (the present-day equivalent is the *Cité Universitaire*) but they were gradually turned into educational establishments in the modern sense. They were usually run by religious orders and soon rivalled the University itself. The most famous, founded by *Robert de Sorbon*, chaplain for life of Saint-Louis, has handed its name down to our times—the *Sorbonne*. The standard of education was very high and Paris was recognised throughout Europe as a brilliant intellectual centre. Then a period of decadence set in. The University was finally dissolved during the Revolution. Napoleon re-established it in its modern form. Now, the University of Paris is a body of civil servants, attached to the Ministry of National Education, which comprises the most eminent professors of France.

There is no doubt that the importance of the Montagne Sainte-Geneviève in religious matters is much less than it was in the Middle Ages. Although Sainte-Geneviève, patron saint of Paris, is still adored at St-Etienne-du-Mont a large number of monasteries and chapels have vanished for good. But, in the intellectual sphere, the importance of the Montagne continues to grow. It is the centre of what is known as the *Latin Quarter*. The Boulevard St-Michel is thronged daily by thousands of students. Many faculties, schools, institutes, lycées and private classes have succeeded the old colleges. Thus it is that the Collège d'Harcourt survives as the *Lycée St-Louis* and that the Collège de Clermont and the Collège du Plessis are now the *Lycée Louis-le-Grand*, etc... The intellectual worth of the teaching of the University of Paris is recognised throughout the world. But, although the Montagne Sainte-Geneviève remains the centre of the "quartier des Ecoles", it is too small nowadays for all these establishments and several of them (the science departments for instance) have had to build annexes in other parts of Paris.

The Sorbonne

Bounded by the Rues des Ecoles, Saint-Jacques, Victor-Cousin and de la Sorbonne.

History. — In 1253 Robert de Sorbon, confessor of Saint-Louis, obtained from the latter the land and money required to found a college on the left bank of the Seine. This establishment, where theology was the main subject taught, soon played a leading part in the Latin Quarter. It became the seat of the University of Paris. In the XVII century, at a time when many of the colleges were on the wane, the Sorbonne received a new impetus when Cardinal Richelieu became its head. He erected vast buildings, including a hall for debates, a hall for the ceremonial distribution of prizes and a new chapel which we can still see today. In the XVII and XVIII centuries the Sorbonne was therefore able to continue to play as considerable a part in the religious, and even political, affairs of France, as she had done in the Middle Ages.

In 1792 the Sorbonne was suppressed by revolutionary decree, but its buildings were not assigned to any other purpose. In 1821 it once more became, in the same buildings, the seat of the Académie de Paris and of three faculties—Arts, Science and Theology (the last-named now no longer exists).

The Sorbonne has thus survived all the other colleges of the Latin Quarter. But its character has changed completely.

Description. — The buildings were rebuilt and added to by the architect Nenot from 1885 to 1901. They hold, as well as the offices of the University and the Académie de Paris, a few of the amphitheatres, laboratories and lecture rooms of the two

faculties of Arts and Science (who also have quantities of annexes, or "instituts" in the same district); the *Ecole des Hautes Etudes*, the *Ecole des Chartes* and the *Bibliothèque de l'Université de Paris*.

If we enter by the Rue des Ecoles we first see a large vestibule (with statues of Homer and Archimedes) and an imposing staircase which leads to the *Great Amphitheatre*. This amphitheatre, which is not devoted to any particular purpose, is frequently used for ceremonies of a cultural nature such as the distribution of prizes for the "Concours Général". This takes place each year in June in the presence of the President of the Republic. The *Galerie des Lettres* (on the right) leads from the vestibule to the *Court of Honour*.

This courtyard (note the old sun-dial) is the most interesting part of the buildings by Nenot. The outline of the first chapel can be seen on the ground. To the left of the courtyard are a hall, various amphitheatres and stairs leading to the library.

The interior decoration of the Sorbonne is characteristic of the art of the late XIX century. At this period the State was rich and, to decorate its public buildings, was lavish in giving orders to artists who were only too often an unfortunate choice. There is thus a whole series of mural paintings which are a little too official and cold. We mention in particular:

— In the great amphitheatre, the famous and huge allegorical work by *Puvis de Chavannes*, "The Sacred Grove", and statues of Robert de Sorbon (by *Crouk*), Rollin, Richelieu, Descartes and Lavoisier (by *Dalou*).

— In the stairway of the same amphitheatre, historical scenes by *Flameng* and *Chartran*.

— In the Court of Honour, on the steps of the parvis, statues of Victor Hugo and Pasteur, symbolising the two faculties.

— In the Court of Honour, under the arches, "La Fête du Lendit" by *J. J. Weerts* (a procession of students on its way to St-Denis and the "Foire aux Parchemins" in front of the basilica).

— In the *Salan St-Jocques*, "A meeting of the Ecole Normale Supérieure at the University of Paris" by *Devambez*.

— In the *Galerie Sorbon*, "Study" (Anatole France and his disciples) and "Twilight" by *Henri Martin*.

The Eglise de la Sorbonne

To the south of these modern buildings is the *Church of the Sorbonne*. Built from 1627 to 1642, by the architect *Le Mercier*, it is a typical example of the religious architecture of the period of Louis XIII.

The main facade looks over the Place de la Sorbonne and it is a pity that the view of it should have been interrupted by the very ugly monument put up in 1902 in memory of Auguste Comte. It is now impossible to get far enough away to appreciate the severe harmony of the Sorbonne. The coats of arms on the pediment have unfortunately vanished — it would be a good idea to restore them.

The north side looks over the Court of Honour. It is more original, with its portal formed of ten Corinthian columns.

It is decorated by four statues (modern) — Poetry, Philosophy, Science and Eloquence.

The church is made up of three equal bays and has two Perpendicular facades.

The most important work of art inside is the famous **tomb of Cardinal Richelieu* (1642) by *Girardon* (died 1694), which is in the right side of the transept. Piety is giving aid to the dying man while Christian Doctrine stands at his feet, overcome with grief. This figure in tears is one of the masterpieces of XVII-century sculpture. The Cardinal's hat hangs on one side. Before the Revolution the tomb was in the middle of the choir. It is a pity that it was not put back in its original place. Near the entrance, to the right, is the tomb of another Duc de Richelieu (1822), minister of Louis XVIII when France was freed from the occupation in 1815. Note also, near the choir, *The Death of Richelieu*, by Hippolyte-Lefèvre. The pendentives of the cupola were decorated by the painter Philippe de Champaigne (XVII century).

The Collège de France

The Collège de France was founded by Francis I on the advice of Guillaume Bude in order to provide students with a teaching establishment independent of the Church. The courses, both literary and scientific, are always public and free. No exams are taken. The masters who teach there are among the most eminent of French scholars.

The old buildings were begun in the XVII century and finished in the XVIII by *Chalgrin*. Note in the Rue St-Jacques the charming portico with its decorated arching. To the left of the old part, now reserved for arts subjects, are large modern buildings (1930) devoted to the sciences and provided with the most modern equipment.

The Place du Panthéon

By the Rue Soufflot we reach the top of the Montagne Sainte-Geneviève and face the Panthéon. On the right is the Town Hall of the V^e Arrondissement; on the left is the *Faculty of Law*, designed by Soufflot (1770). These two buildings, with triangular pediments, achieve a unity of style.

On the right of the Pantheon is the Rue d'Ulm in which is located the *Ecole Normale Supérieure*. To the left to the Panthéon are the *Collège Sainte-Barbe* and the *Library of Sainte-Geneviève* (by Labrousse, time of Louis-Philippe. The main room is an interesting example of iron construction). Behind the Pantheon are the *Church of Saint-Etienne-du-Mont* and the *Lycée Henri IV*, in the buildings of which part of an old monastery has been preserved, including a tower said to date from the time of Clovis (see page 78).

The Panthéon

History. — In 1744 when Louis XV was dangerously ill he made a vow that if he recovered he would replace the old church of the monastery of Sainte-Geneviève by a magnificent building. Restored to health, he commissioned the architect *Soufflot* to draw the plans. The actual building started in 1758. *Soufflot* died in 1780, but his pupil, *Rondelet*, completed the work. In 1789 the church was practically finished when the Revolution broke out. In 1791 the Constituent Assembly decided to bury Mirabeau in the building, which was first renamed "The Temple of Fame" and later "The Panthéon", to receive "the ashes of great men". The bodies of Voltaire, Rousseau, etc., were taken there. Then, according to the regime in power, it was used alternatively for religious and secular purposes. In 1806, under the Empire, it once more became a church; in 1830, under Louis-Philippe, Panthéon; in 1852, under Napoleon III, a church, and now, since 1885, Panthéon again. The transformation of the church of Sainte-Geneviève into an official necropolis now seems permanent. The proximity of the church of Saint-Etienne-du-Mont solves the religious problem as, there, the memory of the patron saint of Paris can still be honoured on the summit of the Montagne Saint-Geneviève. The characteristic features of the Panthéon, and the fact that there are deep burial vaults beneath it, partly explain this eventful history.

Fighting took place there during the revolution of 1848 and during the Commune. It was there that the physicist *Foucault* demonstrated, in 1849, the rotation of the terrestrial globe.

The proportions of the building are grandiose — length 361 feet, width 269 feet and height 272 feet. *Soufflot* had travelled in Italy and had there studied ancient and modern architecture but had not, nevertheless, rejected French traditions. Considering his plans were drawn up in the reign of Louis XV, his strong partiality for antiquity and his audacity are astonishing. The Panthéon is built in the form of a Greek cross. The most characteristic features are the dome with its ring of 32 columns and the peristyle which has 22 Corinthian columns rising majestically above the steps. To the right and left of the bronze doors are two marble groups by *Maindron* — the Baptism of Clovis by St. Remigius and Sainte-Geneviève confronting Attila.

The various functions of the building dictated the architectural modifications made to it. Thus the 42 windows designed by *Soufflot* which originally lighted the church were blocked up, except on the east side, during the Revolution so as to render the building more severe and more fitted to be a mausoleum. Similarly, the present pediment was preceded by two others; one, by *Guillaume Coustou* was decorated with a religious subject and the other, erected during the Revolution represented a rather ponderous allegory.

The pediment we see today is the work of *David d'Angers*. It shows France, assisted by Liberty, distributing wreaths to civilians on the left (Mirabeau, Fénelon and Voltaire are among

them) and to soldiers on the right (Napoleon is the first). It thus illustrates the phrase: "Aux grands hommes, la Patrie reconnaissante" which is inscribed in letters of gold.

Interior. — The visitor must not omit, even if he enters by a side door, to stand in line with the main portal so as to get a general view of the building.

(a) Sculptures and paintings.

All the interior decoration of the Pantheon is of a later date than the building. Most of it is late XIX-century. When the church of Sainte-Geneviève was secularized and the altars were removed it was decided to use the Panthéon both as a monument and as a museum and its decoration was entrusted to different official artists. Thus it is that the paintings are of religious inspiration while the sculptures usually illustrate lay subjects and characters. The Panthéon, with its Christian allegories next to the glorification of the heroes of the Convention and Napoleon's soldiers, has indeed the appearance of a monument in which France has materialised all the ideologies, conceptions and aspirations of her history.

At the back is a plaster cast of the group "The National Convention" by *Sicard*.

Under the dome are four monuments:

1) The first, on the left, is in memory of the Encyclopaedists, by *Terroir*.

2) The second, by *Marqueste*, honours the orators and political writers of the Restoration.

3) The third, on the right, is a model tomb for J. J. Rousseau who is in actual fact buried in the vaults. This monument is by *Bartholomé* and shows Glory (standing) accompanied by four figures: from right to left, Nature, Philosophy, Truth (all three seated) and Music (standing).

4) The fourth, by *Gasq*, is in honour of the generals of the Revolution.

There are other sculptures throughout the Panthéon. Among the most interesting being: on the right, the Equipage of the Avenger, by *Dubois*, and the monument to the Unknown Heroes, by *Bouchard*. On the left, the monument to Unknown Artists, by *Landowski*.

Note, at the back, the long list of writers who died for France (1914-1918) and the inscription in memory of the airman *Guymer*.

When the 42 windows designed by *Soufflot* were blocked up there were large, empty wall spaces. The decoration of these was entrusted, in the late XIX century, to different artists of which the best known are *Puvis de Chavannes* and *Jean-Paul Laurens* (they did not paint frescoes but canvasses which were backed onto the walls).

The wall paintings are not grouped by subject but we think it will help the visitor if we first mention all those dealing with the life of Sainte-Geneviève. The works dedicated to the history of the patron saint of Paris comprise, therefore:

(1) On the right, near the entrance, the childhood of Geneviève, by *Puvis de Chavannes*.

(2) On the left, near the entrance, Geneviève restores the confidence of the Parisians, by *Elie Delaunay*.

(3) On the left, at the back, Geneviève revictualising the city of Paris, and, Geneviève watching over the town during the night (the latter is world-famous) by *Puvis de Chavannes*.

(4) On the right, at the back, the death of Geneviève, and Geneviève at the Sepulchre, by *Jean-Paul Laurens*.

(5) On the right, coming back towards the entrance, two works by *Théodore Maillot* (procession of the shrine of Ste Geneviève, 12 January, 1496, to pray for the disastrous rains to cease; and prayers around the shrine for relief from the "Mal des Ardents" (ergotism); the scene is also the XV-century).

Sainte Geneviève was reputed to be able to cure the Mal des Ardents, which was one of the most terrible plagues of the Middle Ages and took the form of

gangrenous septicæmia. The background of the painting by Th. Malliot is Notre-Dame, whither the shrine was carried in solemn procession (as depicted in the first scene).

Finally, the cupola is also dedicated to Ste Geneviève. A painting by *Gras* shows the Apotheosis of the saint, attended by the four greatest kings of France—Clovis, Charlemagne, Saint-Louis and... Louis XVIII. This piece of flattery earned for the artist the title of baron. The figures on the pendentives have been reproduced from drawings by *Gérard*.

Return to the vestibule and walk round the church once more in order to see the other paintings. Clear and detailed information is written beneath the majority of the compositions. From left to right:

- The martyrdom of Saint-Denis, by *Bonnat*.
- Scenes from the life of Saint-Louis, by *Cabanel*.
- Patriotism, Plenty, the Cottage, the Plague, by *Humbert*.
- Joan of Arc at Domrémy, Orléans, Reims and Rouen by *Lenepveu*
- Towards Glory, by *Edouard Détaillé*.
- Clovis at Tolbiac, and the Baptism of Clovis, by *Paul Blanc*.
- The Emperor Charlemagne, patron of the Arts, by *Henri-Léopold Lévy*.
- Saint-Denis preaching, by *Galand*.

Above the main compositions, numerous complementary scenes form a high frieze which is not without a certain unity of style.

(b) The Vaults.

Fifty-nine prominent men have been buried in the Panthéon since the Revolution. Their names occasionally surprise the visitor, for some, betrayed by a fickle glory, are now forgotten while others, great men of the XIX and XX centuries, are absent.

The fact is that various factors here come into consideration. Sometimes the great men themselves have indicated during their lifetime where they wished to be buried (*Clémenceau* in his native Vendée and *Joffre* on his estate at Louveciennes). Sometimes other monuments of Paris were chosen rather than the Panthéon, such as the Invalides for *Field-Marshal Foch* and the Institute of the Rue du Docteur-Roux for *Pasteur*. It sometimes also happens that the family, for sentimental reasons, declines the offer of the government.

No woman has as yet been honoured with a burial in the Panthéon on her own merits. Although *Madame Berthelot* rests here, it is because she died on the same day as her husband and a pious intention decreed that they should not be separated.

At present the tombs to which the custodian draws particular attention are:

— *Voltaire* (tomb adorned with a replica of his statue by Houdon), *Jean-Jacques Rousseau*, *Soufflot* (the architect of the Panthéon), *Lannes*, *La Tour d'Auvergne*, *Marceau*, *Baudin* (deputy, killed in 1851 on the barricades in the Faubourg Saint-Antoine), *Victor Hugo* and *Emile Zola*, *Marcellin Berthelot*, *Jean Jaurès*, *Paul Painlevé*, *Jean Perrin*, *Paul Langeron*, *Victor Schoelcher*, *Félix Eboué*, and finally, quite recently, *Louis Braille*.

The heart of *Gambetta* was transferred to the crypt in 1920.

N.B. Climb, if possible, to the top of the dome (the staircase is in the left transept) so as to be able to examine the architectural details and the decoration of the upper part of the building and, also, to enjoy a fine view of Paris.

* Saint-Etienne-du-Mont

In the XIII century the abbey church was found to be too small for the increasing numbers of faithful; next to it, therefore,

another church was built, dedicated to Saint Etienne. This second church was later replaced by the present building, begun in the late XV century and finished in the early XVII century.

The main facade of Saint-Etienne-du-Mont, probably the work of *Claude Guérin* (1610-1622), is curious. It has two porches and three superimposed pediments and is flanked by a tower (164 feet high), with turret and lantern. The four columns, fluted and ringed, of the portal have a certain nobility. Between the columns are statues (modern) of Saint Etienne, patron of the church, and Sainte Geneviève, patron of Paris.

The martyrdom of Saint Etienne (he was stoned to death in the I century) is sculptured over the main door and the pediment shows the resurrection of Christ. Above, on either side of the rose-window, is the Annunciation, with the angel on the left and the Virgin on the right.

This church is an interesting mixture of different styles. For instance, the windows of the choir are flamboyant Gothic (pointed arches), while those of the nave are Renaissance (semi-circular arches) and others are in the classical style.

Interior. → St-Etienne-du-Mont is fairly well lit by its windows. The columns are very tall and are linked by balustraded galleries which run right round the choir and the nave. The vaulting is ornamented with finely worked pendent keystones (the one over the transept measures more than 15 feet). But the most unusual thing in the church is the *jube, or rood-loft, the only one left in Paris. There were many of these rood-lofts (stone galleries separating the nave from the choir), in the XV and XVI centuries. They were used for the reading of Texts and for preaching, before pulpits became popular, in the XVII Century, but they prevented the faithful from seeing the celebrant clearly. That is why they gradually disappeared and only this one was saved. It is possibly the work of *Ant. Beaucorps*.

It dates from the XVI century except for the two side doors which are reputed to have been built in 1605, possibly by *Pierre Blard*. Its architecture and sculpture are typical of the Renaissance: spiral stairs around pillars, galleries decorated with motifs from Roman and Greek antiquity, parapets with interlaced designs. The bas-reliefs are a combination of Christian and pagan statuary. They represent winged glories, Christian sisters of Nymphs, who, with their draperies and hair in the classical style, fly gracefully towards God. Originally they carried the Crown of Thorns and the Nails from the Cross, instruments of the Passion; today they hold a crown of oak leaves and an olive branch. During the Revolution a certain contractor, Lasalle, was entrusted with the task of "changing the character of the church". He conscientiously mutilated the altars, the baptismal fonts and the holy water basins, turning all he destroyed into rubble. But the sculptures of the rood-loft, saved no doubt by their classical grace, were merely modified by him. The pulpit (mid-XVII century) is by the wood carver *Germain Pilon*, who is not to be confused with the Pilon of the previous century. Although somewhat overweighted with figures representing the Virtues, it is a beautiful pulpit. The motif of Samson supporting the pulpit, by *Laurent de la Hire* and *Claude Lestocart*, is a good example of what XVII-century Italianate French art could produce in the majestic style.

The XVII century organ has a case by *Jean Buron* (1630). The bas-reliefs are dedicated to St. Etienne and Ste. Geneviève. The caryatids, like the

allegorical figures of the rood-loft, are in the classical style rediscovered by the Renaissance.

The "stained glass windows are among the most beautiful in Paris. Some date from the XVI century, most are XVII century. Note particularly those of the gallery of the old "charniers", in the *Chapelle des Catéchismes* (1610-1620, after engravings by Léonard Gautier). This collection of windows is unique in Paris and the visitor will admire in particular "the Manna" in the 9th window and "the Mystic Wine Press" in the 10th, attributed to *Nicolas Pinaigrier*. In the next chapel there is an interesting collection of documents about the history of the district. Other stained glass windows which should be seen are "the Glory of God the Father" in the west rose-window and (in the fourth chapel on the right) "the Parable of the Guests" (a man, all of whose guests had failed to arrive, ordered his servant to seek out all the poor and infirm in the streets). This window is dated 1568 and attributed to *Robert Pinaigrier*. The windows of the choir and, more especially of the apse, are also worth inspection.

Among other works which contribute to the artistic wealth of Saint-Etienne du-Mont we will mention:

— Fourth chapel on the right: Nativity of the Virgin, by *Louis le Nain* (XVII century), one of the finest pictures in the church.

— Fifth chapel on the right: an Entombment, by an unknown artist of the XVI century.

— Sixth chapel on the right; the Last Judgement, by *Martin Freminet* (XVII century).

— Eighth chapel on the right: Ascension of the angels, by *Louis de Licherie* (XVII century).

— The ambulatory: two large votive offerings to Sainte Geneviève, one by *Largillière* (1696), the other by *de Troy* (1726), which are among the most important works of these two artists and form two series of portraits which are without equal (they are normally illuminated; ask the sacristan to switch on the lights if necessary).

— The apse chapel: Virgin and Child, by *Foyatier* (XIX century).

— Ninth chapel on the left: The Virgin, Saint John and Saint Gerald, by a pupil of *Bellini* (XVI Century).

Pascal and Racine are buried at the entrance of the Chapelle de la Vierge, their busts will be found in the fourth and fifth chapels on the left.

Finally, at the entrance of the apse, on the right, there has been placed in the Chapelle de Sainte Geneviève a very controversial modern reliquary in gilded brass, enclosing several stones of the original VI-century shrine which was desecrated and burnt during the Revolution. The feast of Sainte Geneviève is on 3rd January, when pilgrims come in great numbers to the church of Saint-Etienne. Various relics of the saint, which were saved during the Revolution by being distributed in different parish churches, are then placed in the modern reliquary for nine days. The Novena is celebrated with religious music and sermons which are an important part of the religious life of Paris.

The Novena of 1857 was marked by a tragic event. At the entrance to the nave Mgr. Sibour, archbishop of Paris, was assassinated by an interdicted priest. A stone, bearing only this date, marks the spot where he fell at the entrance of the church.

The Lycée Henri IV

Built on the site of the old abbey of Sainte Geneviève, the Lycée contains important remains of the original building (it can be seen only by guided parties). The principal old parts are the *Tour de Clovis* (Romanesque at the bottom, Gothic at

the top, visible from outside), the XIV-century refectory (now a chapel, looks onto the Rue Clotilde), the kitchens, the XV-century cloisters, the XVIII-century medal room and the galleries of the library (now dormitories) which are surmounted by a cupola by *Restout*. Other parts dating from the XVII and XVIII centuries are today class-rooms or administrative offices and are not open to visitors.

The abbey church was on the site of the present Rue Clovis. It was destroyed during the Empire. All that remains of it is the Tour de Clovis. The church of Saint-Etienne-du-Mont was next to it.

Saint-Jacques du Haut-Pas

252, Rue Saint-Jacques. Built by *Gittard* in the XVII century its severe aspect is reminiscent of Jansenism, of which one of the leaders, Saint-Cyran, is buried there. Among other things the visitor will notice four pictures attributed to *Le Sueur* and a "Jesus among the children" by *Gérard* (1792).

The Salle Luxembourg

The former Odéon was renamed on being associated in 1946 with the *Comédie Française* (see page 152). Built by *De Wailly* and *Peyre* in 1779, it is a good example of the severe style of the late XVIII century. The two lateral galleries are reserved for bookstalls where one can examine the volumes on show at one's ease. The south side of the theatre looks onto a small square of the same period, from which the streets radiate symmetrically. All the buildings in the street opposite the theatre, the Rue de l'Odéon, are, with one exception, late XVIII century.

The Palais du Luxembourg

A magnificent * palace of which the most interesting facade looks onto the Rue de Vaugirard, opposite the Rue de Tournon. It was built 1615-1620 for the queen mother, Marie de Medicis, who was weary of the Louvre and desired a residence which would remind her of her native Florence and its gardens and fountains. That is why the architect *Salomon de Brosse*, to comply with the wishes of the regent queen, drew his inspiration not only from the principles of French architecture of the early XVII century but also from Italian traditions and more

particularly the Tuscan style (Palazzo Pitti). The Palace was then the residence of several members of the royal family, in particular the Comte de Provence (who later became Louis XVIII), who parcelled out a part of the gardens. During the Revolution it became a prison. The Maréchal de Noailles, Danton and David were among its many and varied prisoners. The only landscape that David painted was the view of the garden from the window of his cell. Under the Directory it was the Palais Directorial and under the Empire, the Palais du Sénat. In the XIX century it became the seat of the Senate and is still that of the present-day Council of the Republic. The architects *Calgrin* and *Gisors* added to it in the XIX century and altered it for its new function. The garden front, a replica of the preceding facade, dates from this time.

The majority of Parisians have never penetrated the Palais du Luxembourg. They have little interest in a building which, because it is used by the Council of the Republic, can only be visited during the recess. Furthermore, they know that they can see in the Louvre the famous series of twenty-four allegorical scenes, showing the life of Marie de Medicis, which Rubens painted in the XVII century for one of the galleries of the palace.

Those who succeed in visiting the Palais du Luxembourg should, after seeing the magnificent *Salle des Séances*, ask to be shown the following: The *Cabinet Doré* which was used as an audience room by Marie de Medicis, and is decorated with XVI-century panelling: The *Salle du Trône*, a fine example of the Second Empire style and, in particular, the *Library* which contains two magnificent** frescoes by *Eugène Delacroix*. This artist painted "for the fun of painting" and chose subjects which had no connection with the intended purpose of the building. Here we have a canto from Dante's *Inferno* (Dante and Virgil in Limbo) and the History of Alexander (the victorious Alexander places Homer's poems in the casket of Darius).

The Petit-Luxembourg, west of the Palais du Luxembourg and on the Rue de Vaugirard, is an old XVI-century house. François de Luxembourg, a rather obscure nobleman, lived there and sold it to Marie de Medicis in 1612. That is why, after her death, the old name of Luxembourg was quite naturally once more given to the two houses and to the gardens. In 1627 Marie de Medicis, who was living in her new palace, gave the old house to Cardinal Richelieu, who commissioned the architect *Lemaire* to carry out major alterations, in the style of Louis XIII. After being put to many different official uses, following the course of political events, this house is now the residence of the President of the Second Chamber. It is a pleasant house to live in, with magnificent reception rooms, decorated by *Boffrand*, looking over a small private garden which has been carved out of the larger garden.

The remains—some rebuilt after being moved—of the nunnery of the Filles du Calvaire, founded by Marie de Medicis, have been incorporated in the building and can be seen through the railings of No. 19, Rue de Vaugirard. The old cloisters are now a winter garden.

The old *Musée du Luxembourg* which occupied a former orangery (now used to store archives) completely disappeared when the new *National Museum of Modern Art* was created. A new building was specially erected for this museum between the Avenue de New-York and the Avenue du Président Wilson. The collections, now considerably augmented, have been rearranged in the new quarters and are continually enriched by the works of young painters, while those of their elders are transferred to the Louvre when a century has elapsed since the date of the artist's birth.

The Luxembourg Garden

The old * *Parc du Luxembourg*, designed at the same time as the palace, was bounded on the south side by the grounds of a Carthusian monastery. The monastery was suppressed during the Revolution and it then became possible to make the garden bigger and to complete it with the magnificent avenue leading to the Observatory. Although two three-cornered pieces were taken from it in 1867 it is still, with its trees, pond and terraces, one of the finest gardens in Paris. It is a pleasant link between the Saint-Sulpice district and the Latin Quarter and belongs to the students and the intellectuals as much as to the children.

It has suffered many changes since the XVII century. Only three elms survive from the original plantation; these are indicated by notices. Furthermore, too many statues have gradually been crowded into it without any definite guiding principle to determine their choice, style or site.

In order to have a good general view of the gardens the visitor must stand in front of the south side of the palace. Beyond the beautiful flower-beds can be seen the fine vista leading to the Observatory.

The oldest monument is the * *Medicis fountain* (north-east and to the right of the palace), erected by *Salomon de Brosse* at the same time as the palace. It is a grotto in the Italian style, a typical garden ornament of that period. Its position has been slightly altered and a basin, surrounded by plane-trees and ornamented by a group representing Polyphemus surprising the nymph Galatea in the arms of the shepherd Acis (by Otton, 1863), has been added. Backed against it is pretty *Fountain of Leda* (by Valois, 1806) which was saved from destruction by this ingenious arrangement.

Statues of queens and famous women have been placed in the semi-circle formed by the two terraces. If we turn our backs to the palace we see on the left:

- *Sainte Bathilde*, wife of Clovis II.
- *Bertrade de Montfort*, who was taken from her husband, Foulques d'Anjou, by Philippe I.
- *Mathilde*, queen of France.
- *Sainte Geneviève*, patron of Paris.
- *Mary Stuart*, queen of France and of Scotland.
- *Jeanne d'Albret*, mother of Henri IV.
- *Clemence Isaure*, legendary founder of the Floral Games.
- *Mademoiselle de Montpensier*, the owner of the palace in the XVII century and the unhappy wife of Lauzun.
- *Louise de Savoie*, mother of Francis I.
- *Marguerite d'Anjou*, who was queen of England during the civil war.

On the other side and again starting from the palace:

- *Sainte Clotilde*, wife of Clovis.
- *Marguerite de Provence*, wife of Saint Louis, with whom she went to Egypt.
- *Anne de Bretagne*, twice queen of France through her marriages to Charles VIII and Louis XII.
- *Ann of Austria*, wife of Louis XIII and mother of Louis XIV.
- *Blanche de Castille*, mother of Saint Louis and regent of the kingdom of France.
- *Annie de Beaujeu*, daughter of Louis XI, who was also regent during the minority of her brother Charles VIII.
- *Valentine Visconti*, from Milan, who lived in the XIV century, and later became Duchess of Orléans.
- *Marguerite de Valois*, poet and famous letter-writer.
- *Marie de Medicis*, to whom we owe the palace, gardens and fountains. She was the inspiration of Rubens and as such we must forgive her many things.
- *Laura de Noves*, Petrarch's beloved.

Among the other statues in the gardens we mention the following as being particularly worth looking at (starting from the railings in front of the Luxembourg metro station):

- *Velléda*, by *Maindron*, romantic sculpture.
- The *Stele of Stendhal*, with a medallion by *Rodin*, after a design by David d'Angers.
- Opposite the Rue Soufflot, two fauns, one dancing, the other declaiming.
- In the middle, south of the pond, *Sheurer-Kestner* (a prominent figure in the Dreyfus case), by *Dalou*. The figures of Justice and of Truth are among the best work of this artist, but the monument has been rather badly placed since it interrupts the view towards the façade of the palace.
- On the left of the Senate, in the middle of the terrace, the

* *Monument to Delacroix*, also by *Dalou* and one of the most interesting in the gardens. Although the composition of the group is by no means perfect, the bronze figures are some of the best work done by this artist.

— Near the Rue Guynemer, the Triumph of Silenus, again by *Dalou*.

— A little further south, next to the Rue Guynemer, Liberty, a replica on a small scale of the statue by *Bartholdi*.

— Right at the end of the Allée de l'Observatoire *Carpeaux'* last masterpiece: The *Fountain of the Four Parts of the World*, in which his genius for modelling the feminine form has had full scope and results in a harmonious and well-balanced composition. It shows four women representing four continents, each with the physical characteristics of her race, who walk gravely round the globe as they support it. They are accompanied by sea-horses by *Fremiet*.

— Outside the garden, on the right of the cross-roads, in front of the Closerie des Lilas (pleasure gardens), the * *Maréchal Ney*, by *Rude*.

The Observatory

The observatory has little interest inside except for astronomers. It is open to visitors only on the first Saturday of each month and prior authority is necessary, but the * outside merits attention. It was *Colbert* who decided to have the observatory built. The plans were drawn up by *Claude Perrault*, who was also responsible for the colonnade of the Louvre. The work lasted from 1668 to 1672. In spite of the protests of astronomers, more attention was paid to architectural beauty than to the demands of science. In the name of aesthetics a dome was not built, in spite of the requests of Cassini. The four sides of the building face the four points of the compass. The meridian of Paris, now superseded by that of Greenwich, passes through the middle of the building and follows the line of statues and columns in the allées of the Observatory.

The observatory was enlarged, improved and altered in 1730, 1810, 1834, 1850 and 1951. It is famous throughout the world for the work of its astronomers and particularly, though more popularly, for its talking clock which is broadcast. It is moreover the headquarters of the International Time Bureau.

The Hôtel de Massa

To the right of the front of the observatory an enclosure has been made in the garden for the reconstruction of the *Hôtel de Massa* (XVIII century), brought stone by stone from the Avenue des Champs-Élysées. The work completed, the building was handed over in 1930 to the *Société des Gens de Lettres*. The entrance is at No. 38, Rue du Faubourg Saint-Jacques.

The Parc Montsouris

This large park is situated in the south of Paris between the Boulevard Jourdan, the Rues Deutsch de la Meurthe and Nansouty, the Avenue Reille and the Rue Gazan. Like the Parc des Buttes-Chaumont, this park is part of a programme of gardens which was an important feature of the planning of the Préfet de la Seine, *Haussmann* and his director of works, *Alphand*. Between 1868 and 1878 they created on each side of the Sceaux railway a park extending over 39 acres. The park is hilly, rich in lawns and flower-beds and has a lake and waterfall. Various kinds of trees were planted there experimentally (pines, firs etc...).

The name Montsouris seems to be due simply to the large numbers of rodents formally attracted to the hill by the presence of mills, and therefore of stocks of grain.

The sight, not far from the Boulevard Jourdan, of an Arab palace may seem surprising. It is a heritage from the exhibition of 1867, after which the Tunisian pavilion, which represented the palace of the Bey of Tunis, was moved to this spot. It has become the municipal meteorological observatory.

A little later a pyramid was built in the middle of the park in memory of the Flatters mission, of which almost every member was massacred by the Touareg in 1881.

Behind the observatory is a quadrangular sighting-mark, 13 feet high, on which is the almost obliterated name of Napoleon (1806).

The Cité Universitaire

Extending over an area of 99 acres, the Cité Universitaire, the largest enclosed area of Paris, is the most interesting Parisian creation of the between-the-wars period.

It was founded in 1921 by *André Honnorat*, with the financial help of *Emile Deutsch de la Meurthe*, in order to provide French and foreign students with living conditions as favourable as possible for their work and above all to provide a meeting place for the intellectual and moral ideas of the youth of all nations and all classes. The idea has prospered exceedingly. During the scholastic year 1951-52, the Cité welcomed 3,900 students of both sexes, representing 68 nationalities. They were accommodated in twenty-six hostels. Apart from the amenities provided by their own hostel, the students have at their disposal a number of common services, including the *Maison Internationale* which contains a restaurant, a theatre, an assembly hall, a library and a swimming bath, the church and the medical quarters (of which the equipment is among the most modern in Paris).

Each nation represented has built its hostel according to its own ideas. Some countries have built in their national style; the Spanish hostel is inspired by the Alcazar, the Greek hostel is in the style of a temple. Others have introduced advanced architectural ideas. The Swiss hostel, built by *Le Corbusier* (on the Rue A. De Humbolt) is in this respect one of the most remarkable with its pile construction and enormous glass front. The Dutch hostel and the Pavillion of Arts and Crafts, built in 1949, are equally interesting.

Other buildings are in process of construction, but space is limited if building is not to encroach on the beautiful Parc de la Cité. Furthermore, the spirit in which the idea was conceived does not lend itself to expansion on too large a scale; international rapprochement is difficult to achieve when the numbers are too great. As a result, in order to alleviate the increasing difficulties which students have in finding lodgings, it is planned to build a University hostel on the edge of the Parc de Sceaux.

SAINT-GERMAIN-DES-PRÉS

SAINT-SULPICE

(See Plans 26-27, 36-37)

Start from the Carmelites in the *Rue de Vaugirard*.

Rue Bonaparte – *Place and Church of Saint-Sulpice* – *Rue Saint-Sulpice* – *Rue de Seine* – left, *Rue Jacques-Callot* – *Rue Guénégaud* – visit the *Mint*, then the *Institut de France* – *Quai Malaquais* – *Rue Bonaparte* (*Ecole des Beaux-Arts*) – *St-Germain-des-Prés* – *Boulevard St-Germain* – *Chapelle de la Charité* – *Ecole des Sciences Politiques* – *St-Thomas d'Aquin* – *Rue de Beaune*, on the right – *Rue de l'Université*, on the left – *Rue de Bellechasse*, on the right – *Palais de la Légion d'Honneur* – *Quai Anatole-France*, on the right – *Quai Voltaire* – *Rue des Saints-Pères*, on the right – *Boulevard St-Germain*, on the right – *Rue St-Guillaume*.

Saint-Germain-des-Prés

** The church of Saint-Germain-des-Prés is the oldest in Paris and the only one which still has important parts dating from the Romanesque period. It was the church of a powerful Benedictine abbey, established in the VIII century in the middle of the fields (hence the name: Saint-Germain "in the fields"). The abbey was suppressed during the Revolution. Apart from the church and the presbytery, which is next to the entrance, nothing remains of the original building except the Palais Abbatial or residence of the abbot who was head of the monastery (it is behind the apse and today used as a dispensary). The church was rebuilt in the XI century but the Romanesque tower and nave were retained. The choir was transformed in the following century and shows signs of the beginnings of the Gothic style. The porch is a rather unfortunate addition of the XVII century. The whole, which suffered much during the Revolution, was considerably altered in the early XIX century. The two towers which flanked the choir were pulled down and the interior was covered over with an aggressive polychromy.

Important paintings cover the upper part of the nave. They form the main work of *Hippolyte Flandrin* (1809-1864) and although rather dry and cold in style form a landmark in the history of religious paintings. They retrace the corresponding episodes of the Old and the New Testament. These modern frescoes do not harmonise with the church.

Among the older works of art we will mention:

— Right aisle: a marble statue of *Notre-Dame de Consolation* (1340), one of the finest Gothic statues of the Virgin in France.

— First chapel on the right: cupola painted by *Jean Restout* (XVIII century), The Apotheosis of Saint Maur.

— South transept: the tomb of the de Castellan brothers, by *Girardon* (XVII century).

— Chapel on the right of the choir: tomb of William Douglas, by *Michel Bourdin* (1611).

— Chapel on the extreme left of the choir: tomb of James Douglas, the grandson of William Douglas mentioned above, by *Michel Bourdin*, son (XVII century).

— North transept: statue of St Francis Xavier, by *Guillaume Coustou* (XVIII century). Tomb of Jean Casimir who was abbot of St-Germain-des-Prés after having been king of Poland, by *De Marsy* (XVII century).

— Left aisle: Christ entering Jerusalem, painted by *Laurent La Hire* (XVII century).

The tombstones of Descartes, Boileau and Mabillon are also in the church.

The square in front of the church has no great aesthetic value but in recent years its cafés and brasseries (*Les Deux Magots*, *Café de Flore*, *Lipp*) became the literary, intellectual and philosophical centre where existentialism was born. Its youthful followers, typically Bohemian and rather picturesque in appearance, now have many meeting-places in the neighbourhood.

On coming out of the church there is a small square on the right, where traces of the old abbey can still be seen. These include in particular the ruins of the Chapel of the Virgin (built in the XIII century by *Pierre de Montereau*) which was destroyed in 1802 (the portal is in the Jardins de Cluny).

Taking the Rue de l'Abbaye which skirts these ruins we come to the charming *Place de Furstenberg*, named after the the abbot of Saint-Germain-des-Prés who built the Palais Abbatial in the XVII century.

No. 6 was the studio of *Eugène Delacroix* (1798-1863) and is now a small museum. In it are a few works of the master and some documents concerning him. Interesting exhibitions, with Delacroix, his time and his friends as the subject, are often held there. (Open every day except Mondays from 10 a.m. to 5 p.m.)

This square has an old-world charm which attracts painters, sketchers and engravers.

It was opposite Saint-Germain-des-Prés, at No. 44, Rue de Rennes, that the brothers *Lumière* first showed their cinematograph, on 22nd March, 1895, before trying to develop it commercially.

Chapelle de la Charité

At the corner of the Rue des Saints-Pères and the Boulevard Saint-Germain stands a XVII-century chapel which is all that remains of the Hôpital de la Charité. Today it is dedicated to Saint-Wladimir-le-Grand and is used by the Ukrainian Catholic cult. Its portal is ornamented with fasces of lictors, one of the

few decorative creations of the Revolution. Behind can be seen the outline of the huge, new *Faculty of Medicine*, a majestic white building, but much too high for its surroundings.

Turn left up the Rue Saint-Guillaume. At No. 14, the *Hôtel de Mortemart* by J. Marot (XVIII century): doors, stairs. At No. 27, the *Ecole des Sciences Politiques* occupies the old Hôtel de Mesne (XVII century) which has been completely transformed and enlarged during recent years. The School of Political Science provides a general cultural education, but concentrates on history and economics, which is a good preparation for the Ecole Nationale d'Administration. See the garden front.

We now turn right up the Rue de Grenelle.

The Church of St-Thomas-d'Aquin

At the corner of this street and the Boulevard Raspail, at the end of the Rue de Luynes, is the *Church of St-Thomas Aquinas*. It is in the baroque style and was begun in 1682 by the architect Bullet but was not finished until the XVIII century. The interior has been described as "cosy and comfortable" (R. Gobillot in "Architecture moderne et contemporaine"). It is indeed rich in decoration and possesses some interesting paintings of the XVII and XVIII centuries by *Le Guerchin*, *Van Loo*, *Lemoyne*, etc...

The Legion of Honour

The former Hôtel des Princes de Salm, built by *Rousseau* in 1792, is an example of the triumph of the classical influence in architecture. The ceremonial gateway, framed by figures of Fame and flanked by Ionic porticos, is a clear expression of this influence. In contrast, the front overlooking the river, with its semi-circular pavilion and Corinthian columns, is more graceful.

Since the First Empire this building has been the seat of the *Chancellerie de la Légion d'Honneur*. The precious collections of the Légion are kept there but are not yet re-opened to the public.

La Monnaie

The harmonious building erected in 1770 by *Antoine* to house the Mint is the earliest manifestation of the Louis XVI style in Paris. Simple, but at the same time majestic, it suits the

purpose perfectly. The visitor must see the front overlooking the Rue Guénégaud, the vestibule, the court of honour, the famous staircase and the remarkably well decorated rooms. The *Musée Monétaire* (see the table of museums), which is arranged in these rooms, shows the history of French money from the time of the Merovingians until the present day. The workshops where the metal is melted and the coins minted can also be visited.

L'Institut

Officially called the *Institut de France*, this is the seat of five academies, including the Académie Française. The building was started in 1665 and finished in 1688 (architects Le Vau, d'Orsay and Lambert), with a bequest from Cardinal Mazarin. The purpose was to found a Collège des Quatre Nations which would be reserved for sixty youths from the provinces of Alsace, Flanders, Artois, Hainaut, Roussillon and Cerdagne.

If the visitor cannot obtain permission to see the assembly rooms and the former chapel (where the public and official sessions take place) he must nevertheless visit the interior courtyards which are open to the public and which will enable him to appreciate the beauty of the pavilions. Their facades, typical examples of the architectural style which was in fashion at the end of the XVII century, are exceedingly harmonious in design.

The *Bibliothèque Mazarine* is in the same building, but is independent of the Bibliothèque de l'Institut (see Libraries).

Saint-Sulpice

It is impossible to separate the church of Saint-Sulpice from the district of the same name of which it is the centre.

The "quartier St-Sulpice" is a small town enclosed in a big one, and can be compared to a sub-prefecture.

In the centre we have the *Place St-Sulpice*, with the church, the *Fontaine des Quatre Orateurs* (Bossuet, Fénelon, Massillon, Flechier), a modern town-hall and a seminary. The last is secularized now but its massive architecture asserts itself as in the time of its former occupants.

Quite near are a garden and a historic palace—those of the Luxembourg, and a theatre—the Salle Luxembourg, ex-Opéra.

All the elements essential to a small town are thus gathered there. The streets which lead from the Place St-Sulpice—the Rue Férou, Rue Garancière, Rue St-Sulpice and the Rue des Canettes—remain completely provincial in aspect.

The small town of St-Sulpice is linked by streets to three other small towns or villages which are: the Latin Quarter, dominated by the Panthéon and St-Etienne-du-Mont; the village of St-Germain-des-Prés with what remains of the monastery still as the heart of a noble district, beloved of Léo Larguier and Jean-Paul Sartre; and the village of Montparnasse. None of these, however, because of the streets and boulevards which go through them, has succeeded in keeping as much homogeneity as Saint-Sulpice. Finally, like many small

provincial towns, Saint-Sulpice has some famous specialities. It is for instance the district where Roman Catholic sculpture and "imagerie" is produced—in a rather questionable style which is known as "St-Sulpice". Here also we may find church equipment, antiques and second-hand books. It is furthermore reputed for its good cakes and for such refinements of good living as vols-au-vent, pies, chickens in aspic and high-class sweets and marrons glacés. All this, as in a provincial town, is in crooked streets and perhaps over-shadowed by a tower, an apse or a high, blind wall.

The former seminary of St-Sulpice (today occupied by the office of the Contributions Indirectes) is not the one from which Manon Lescaut snatched Des Grieux from the ecclesiastical profession in the Abbé Prévost's novel. That building was destroyed in 1803 and the present one dates from 1820.

Opposite, on the other side of the square, the house at the corner of the Rue des Canettes was built by Servandoni who wished it to serve as a model for the whole square which at that time did not exist and was only laid out later.

The fountain is the work of Visconti, the architect who designed Napoleon's tomb. Those who like puns call it the fountain of the "points cardinaux" since none of its four bishops ever became cardinals. Another and more interesting fountain occupies the fine avenue of the seminary, quite near the square and alongside the Rue Bonaparte. It dates from the First Empire and represents Peace.

The Church of Saint-Sulpice

Saint-Sulpice is the largest church in Paris after Notre-Dame. It is 394 feet long and 187 feet wide, the towers are 239 and 223 feet high and the vaulting 98 feet high. It succeeds a modest XIII-century sanctuary of which important traces can still be seen in the crypt (ask the sacristan). The district having grown considerably, the parish priest Olier decided to build a new church, which was begun in 1646 under the direction of *Garnier* and later of *Le Vau* and finally of *Gittard*. Building was interrupted in 1676 through lack of money. In 1724, thanks to the energy and business and publicity sense of the parish priest *Languet de Gercy*, the work was started again under the direction of *Oppenord*, one of the innovators of the rococo style. In 1733 all that remained to be built was the façade. This was entrusted to the Italian architect *Servandoni* and was finished in 1745. It had a pediment flanked by two bell-turrets which were generally considered as rather niggardly so that when the pediment was destroyed by lightning the work of restoration was given to *Chalgrin* who erected two dissimilar towers in 1778. This results in a façade which lacks unity and has a certain frigidity in style and furthermore the two towers are too far apart.

The portal in the south façade, the entrance to the right transept, remains in the classical tradition and its style matches the interior of the church. Do not omit to walk round the church so as to see the picturesque chevet with its corbelled domes and niche.

The inside is majestic. It is decorated with works of art of different periods but of unequal interest. In inverse chronological order we will mention first, because they are magnificent and justly famous, the **frescoes which *Delacroix* painted—on the general theme of angels—for the first chapel in the right aisle (the Chapelle des Saints-Anges). They represent:

— On the ceiling: the archangel Michael conquering the dragon.
— On the right: Heliodorus expelled from the temple of Jerusalem by three angels.

— On the left: Jacob wrestling with an angel. This work is the most famous of the three.

Among the other works of art we will mention:

— Fifth chapel on the right: *Tomb of the Curé Languet de Gergy* whose liberality contributed greatly to building of the church, by M. A. Slodtz. A good example of the exuberant funerary sculpture of the rococo period.

— At the entrance to the choir: Mater Dolorosa (on the right) and Christ leaning on the Cross (on the left), statues by *Bouchardon*.

— Round the choir: Four apostles, by the same artist.

— Sacristy: Panelling, pretty balcony in wrought iron.

— Chapel of the Assumption (apply to the sacristan): Jesus among the children, by *Noël Hallé* and the Flight into Egypt, by *J. B. Pierre*.

— Chapel of the Virgin: Scenes from the life of the Virgin, by *C. Van Loo*. In the niche, a statue of the Virgin and Child, by *Pigalle*, with a rather theatrical arrangement, typical of the period, consisting of globes, clouds, cherubs and concealed lighting. The whole effect was designed by the architect *De Wailly*. On the front of the altar, *The Marriage at Cana* by the brothers *Slodtz*.

— The marriage sacristy: Ceiling in still-life deception.

— North arm of the transept: "Gnomon", a white marble pyramid on which the sun, shining through a tiny opening in the opposite transept, falls at mid-day, thus marking the time. It was put up in the XVIII century by the astronomer *Pierre Lemonnier* and various mystic inscriptions in Latin and French attempt to justify its presence in a church.

The organ, which is the largest in Europe, is considered one of the best in France. It was designed by *Chalgrin* and decorated by *Clodion* with huge statues in wood (David, the sacred Musicians, etc...) which can be appreciated only from the organ loft.

The visitor will notice, as curiosities, the two benitiers or holy-water vessels which are real shells and which the Republic of Venice gave to Francis I. *Pigalle* is said to have designed the pedestals.

Finally, if the sacristan will open the chapel in the south tower, do not miss the Dauphin's organ—an XVIII-century masterpiece.

Les Carmes

At No. 70, Rue de Vaugirard. The quiet and most learned *Institut Catholique*, descended from the colleges which in the Middle Ages occupied the Montagne Sainte-Geneviève, is in the buildings of the old monastery founded by Nicolas Vivien in 1611 for the Reformed Carmelites (that is, reformed by Saint Teresa) also known as the Decalced or barefooted friars because they wore only sandals all the year round. The dome of the church is the oldest in Paris. Its history was untroubled up to the time of the Revolution when a most tragic scene was enacted there.

After the capture of Longwy and Verdun by the Austrians and the Prussians in 1792 Danton exclaimed: "To conquer the enemies of France, and overwhelm them, what must we do? We must dare, dare and dare again". This was actively interpreted by Marat by striking a great blow at the Royalists whom he represented as the enemies "inside the state", as dangerous as the enemies outside. And thus took place the massacres of September, as mysteriously ordered as they were carried out, from the 2nd to the 6th, both in Paris and in the provinces. The scene of the executions was usually the prisons.

At the Carmelite monastery in the Rue de Vaugirard, which had become a prison, 117 or 120 priests (the documents are not precise) were assassinated after a trial which was a mere formality and with refinements of cruelty. The monastery was later an ante-chamber of the guillotine.

Madame de Soyecourt, daughter of one of the gentlemen beheaded after being a prisoner there, bought the monastery and part of the out-buildings. It is to her that we owe the preservation of a group of buildings which still retain their former appearance. One can follow the route of the victims from their cells to the garden in which the executioners waited armed with sabres.

The inscription "Hic ceciderunt" on the steps of the tragic stairway, a charnel house, relics and commemorative plaques tell the story of the drama. To use the moving phrase of G. Lenôtre in his "Paris Révolutionnaire", "There remain walls which have seen these things and which tell of them with eloquence".

The garden, planted with fine trees, is well worth a short stroll. In spite of a series of inroads it remains one of the largest private gardens in Paris. Invisible from outside, it is a happy discovery for anyone that enters. Do not miss, at one end of the garden, the statue of St. François de Paule, by *Gilles Guérin*.

The church was built between 1613 and 1625 by an unknown architect, doubtless inspired by the Italians. The rather clumsy cupola, made of wood and plaster, is the oldest in Paris. The façade is modern. The inside is sober, decorated with simple pilasters supporting a continuous architrave. Note particularly:

— The marble columns of the high altar (XVII century) and the picture which they frame, Presentation at the Temple, by *Quentin Varin*. On the front of the altar is a strange XIV-century bas-relief.

— On the altar of Saint Theresa, statues of Saint Peter and Sainte Madeleine, attributed to *Jacques Sarrazin*.

— On the altar of the Virgin, the Virgin and Child by *Le Bernin*.

— On the cupola, fresco by a painter from Liège, representing the history of the Carmelites.

— Chapel of the De Rieux family, Crowning of the Virgin, an anonymous fresco.

— Chapel of the d'Estampes de Valensay family, Eleven scenes from the life of St James, St Dominic and St Louis, doubtless by *Van Mol*.

MONTPARNASSE

(See Plan 36)

Starting at Rue du Docteur Roux, visit *Institut Pasteur*; — thence continue by *Boulevard Pasteur*, *Boulevard de Vaugirard*, *Avenue du Maine* (Musée Bourdelle), *Place Bienvenue* (Gare Montparnasse). *Rue du Départ* leads to *Place du 18 Juin*. On by *Boulevard du Montparnasse*; *Church of Notre-Dame des Champs*; *Carrefour Vavin* (statue of Balzac); *Rue Delambre*; *Rue de la Gaité*; *Avenue du Maine*; *Rue Froidevaux*; *Montparnasse Cemetery*; *Place Denfert-Rochereau*; (Catacombs); *Avenue Denfert-Rochereau*.

Institut Pasteur

The Institute is at Nos. 25 and 26 Rue du Docteur Roux, the street being named after a faithful friend and collaborator of Pasteur (1822-1895). The two buildings date from 1888 and 1900. Pasteur's work in biological chemistry and microbiology is being continued there.

The only part which can be visited is the *crypt-chapel* built in 1895 to receive *Pasteur's tomb*. It was designed by Girault. With its marble, its mosaics and its Byzantine inspiration it is indeed characteristic of the style of decoration which flourished about 1900 and which receives little mercy from present-day critics. This excessively rich work is hardly in harmony with Pasteur's personality; he was a man as simple and unobtrusive as he was a genius. In the garden there is a mediocre bronze group representing, struggling with a dog, one of the first children saved from hydrophobia by Pasteur. The child was later to become concierge at the institute.

Montparnasse

The Montparnasse district takes its name from a small wooded hillock called le Parnasse because it was formerly the scene of students' literary pastimes. The hillock was near the present Carrefour Raspail; it was levelled in 1760 when the boulevard was being cut. Montparnasse has long been the haunt of artists, painters and sculptors. For this reason it is still a maze of courtyards and cul-de-sacs interspersed with little gardens and studios with their large windows. In the evening the cafés and brasseries enliven the Boulevard du Montparnasse with their fantasy of light. Their popularity goes back to the beginning of the century; the *Closerie des Lilas* and later the *Dôme*, the *Rotonde* and the *Coupole* attracted a large number of artists, writers and political exiles as well as a crowd of less worthy snobs and agitators. Night-clubs were opened. Although the great period of Montparnasse (1920 to 1930), has passed, the district is still one where the Parisian goes for his amusement. The heart of the district is the Rue de la Gaité, which earns its name, for along it are grouped Bobino, the Gaité-Montparnasse, the Casino Montparnasse, the Théâtre Montparnasse, several cinemas and numerous cafés and restaurants. Its name has an authentic origin since

it comes from the dance halls, pleasure gardens and other places of amusement which already flourished there in the late XVIII Century when the street was no more than a local road between Clamart and Montparnasse.

The boundaries of the Montparnasse district — in so far as one can trace the boundaries of any Paris district — are: Rue Notre-Dame-des-Champs, Avenue Denfert-Rochereau, Rue Daguerre, Avenue du Maine and Rue Vaugirard.

Place Bienvenue — Gares Montparnasse

On the *Place Bienvenue*, named after the inventor of the metro, are the two Montparnasse-stations: that on the Place du 18 Juin which serves the suburban lines, and that on the Avenue du Maine, a discreet and modern building, which is a main-line terminus. The former is scheduled for elimination. At No. 10, Rue de l'Arrivée is the new *Musée de Montparnasse*, which tells of the history and life of the district.

Notre-Dame-des-Champs

The church of *Notre-Dame-des-Champs* is at the northern edge of the district at No. 91, Boulevard du Montparnasse. Built between 1867 and 1876 in the Romanesque style, this commonplace church is typical of its period. There are some pictures of value from the XVII and XVIII centuries in the Marriage Sacristy.

At the corner formed by the Boulevard du Montparnasse and the Boulevard Raspail is the bronze statue of the novelist *Honoré de Balzac* by Rodin. The Société des Gens de Lettres ordered the statue in 1896, but Rodin's bold interpretation of the Balzac spirit baffled the Société. It cancelled the order and turned to *Falguière* who carried out the statue in stone which can be seen in the Avenue de Friedland. Although still a subject of controversy, Rodin's Balzac is now counted among his most significant works. It was placed here in 1939.

Round this cross-roads are grouped the main cafés of the district: *La Rotonde*, *La Coupole*, *Le Dôme* etc...

The Montparnasse Cemetery

The cemetery for the south of Paris is at Montparnasse and was created in 1824. It covers an area of over 44 acres and

includes the tombs of many famous people such as: the navigator-explorer Dumont d'Urville and the four sergeants of La Rochelle; writers including Proudhon, Sainte-Beuve, Baudelaire, Leconte de Lisle, Huysmans, Maupassant, François Coppée; artists including Houdon, Rude, Dalou, Bartholdi; composers including César Frank, Saint-Saëns; scholars including Le Verrier, Antoine Laurent and Adrien de Jussieu, Henri Poincaré; actors including the three famous tragedians Mounet-Sully and his brother Paul Mounet and Edouard de Max.

The cemetery has not the picturesque beauty of the Père-Lachaise cemetery; it has spoilt the village of Montparnasse. In the 9th division of the cemetery is the tower of the Moulin de la Charité which was still surrounded by woods and gardens during the First Empire. Those who like the picturesque will not fail to go to see the tomb of Monsieur and Madame Pigeon, creators of the lamp which bears their name, shown lying in bed (17th division).

Place Denfert-Rochereau and its Neighbourhood

A few years before the Revolution the enclosure of the Farmers General was put up all round Paris (see page 000). It consisted of a wall 6½ feet high with 57 gates or "barrières" and customs houses. The Barrière d'Enfer and the two pretty customs houses with sculptured friezes, built by *Ledoux*, were therefore originally part of the boundary. This was incorporated in Paris in 1845 when the enclosure of Thiers was built. Finally after the war of 1870 it was decided to dedicate the square to Colonel Denfert-Rochereau who had just distinguished himself by his heroism at the defence of Belfort. The bronze lion in the middle of the square is a reproduction in miniature by *Bartholdi* of a motif from the memorial put up at Belfort.

The Catacombs

One of the customs houses at No. 2 Place Denfert-Rochereau is the entrance to the catacombs. These are old quarries which have been converted into charnel houses. The substratum of Paris, very rich in building stone, has been exploited since Gallo-Roman times; but it was not until the end of the XVIII century that it was used for charnel houses. Until then the dead of Paris had been buried in cemeteries near the churches. People who lived near, however, made frequent complaints,

and for reasons of hygiene it was decided in 1785 to transfer the bones from the Cimetière des Innocents to the quarries of Montrouge. The operation having proved a success, it was repeated for other cemeteries so that the number of skeletons involved is now estimated to be nearly 6 million.

After going through several galleries we reach the Ossuary itself. The bones are piled along the walls. The rows of tibias and skulls produce a somewhat macabre ornamental effect. The galleries are lined with inscriptions with historical, philosophical or literary themes which form in themselves a curious anthology of tributes to the dead.

The liberation of Paris was partly planned in the catacombs by members of the Resistance who had the original idea of using them as a resistance H.Q.

The catacombs are open to visitors on the first and third Saturdays of the month at 2 p.m., from the 16th October to the 30th June. Entry costs 30 francs. An electric torch is necessary.

No. 72 Avenue Denfert-Rochereau is the former Oratorian Monastery (XVII-century), now a home for destitute children. No. 92, the Infirmerie Marie-Thérèse, was formally the property of Chateaubriand. His wife is buried in the chapel, which is decorated with a Sainte Thérèse by *Gérard*.

THE JARDIN DES PLANTES

(See Plans 37-38)

THE GOBELINS — VAL-DE-GRACE

Start from the Quai de la Tournelle (No. 47: *Hôtel des Miramiones*, early XVII century, now Museum of Public Assistance). Take Rue de Poissy (No. 18, Refectory of the Bernardine Monastery) then turn right along Rue Saint-Victor to visit church of *St-Nicolas du Chardonnet*. To right along Rue Monge to Place Maubert. Up Rue de la Montagne Sainte-Geneviève (pretty view of the Church of St-Etienne-du-Mont). Note on left the Ecole Polytechnique (buildings almost entirely modern, façade of Pavillon Joffre of some interest. Usually closed to visitors). By Rue Descartes and Rue Clovis reach Rue du Cardinal Lemoine (No. 49, *Hôtel le Brun*, 1700, by *Boffrand*). No. 65, former Collège des Ecoissais, 1672). Turn right along Rue Monge. At No. 49 enter *Arènes de Lutèce*. Thence turn right from Rue Monge into Rue Rollin and so to Place de la Contrescarpe. Down picturesque Rue Mouffetard to the Church of St-Médard. On leaving church retrace steps and turn left along Rue de l'Arbalète to Rue Lhomond (No. 27 Communauté Ste-Ame; fine façade overlooking garden. No. 28 Séminaire du Saint-Esprit, chapel by *Chalgrin*). Turn right along Rue du Pot-de-Fer - Rue Ortolan. Cross Place Monge - Rue Monge - Rue du Puits de l'Ermite as far as the Mosque. Visit *Jardin des Plantes*. Leave by the gate on the Boulevard de l'Hôpital. Turn right along boulevard to entrance of La Salpêtrière. Visit hospital. Opposite hospital is Rue Poliveau - continued by Rue du Fer-à-Moulin. Go left along Rue Scipion (No. 13, in the courtyard, Hotel de Scipion, Sardini, XVI century); then right along Boulevard St-Marcel. Left along Avenue des Gobelins to Rue des Gobelins (No. 17, *Maison de la Reine Blanche*, curious XVI century residence) - Return by Avenue des Gobelins to visit *Gobelins workshops*, on leaving take Rue Berbier-de-Mets (No. 9, ruins of pavillon of Monsieur de Julienne, friend of Watteau. No. 1, *Mobilier National*, by *Perret*, fine example of modern architecture). Cross Square Le Gall (next to it one of the beautiful modern gardens of Paris). By Rue Corvisart and Rue Broca regain along Boulevard de Port-Royal where turn left for Port-Royal and Val-de-Grace.

Saint-Nicolas-du-Chardonnet

This church was begun in 1656 by Lève and Noblet, to replace a XIII-century chapel. It was not completed until 1934, when a façade in the XVII-century style was added. On the outside the visitor will note the side portal decorated with figures of angels and designed by *Le Brun*, the belfry dating from 1625, the oldest part of the church, and the flying buttresses of the choir. The chapel which is in line with the choir is a rotunda, topped by a lantern, and dates from the Second Empire.

The proportions of the inside are fine, and there are numerous works of art.
— First chapel of the right aisle. The Crucifixion, painted by *Breughel II* (XVI century).

— First chapel on right of transept. The Manna and the Sacrifice of Melchisedec, both by *Nicolas Coypel* (XVIII century).

— First chapel on right of ambulatory. The Martyrdom of St Adrian, sculpture by *Gaspard de Crayer* (XVII century).

— Second chapel on right of ambulatory. Tomb of G  rome Bignon, Grand Master of the Royal Library, by *Girardon*.

— Fourth chapel on left of ambulatory. Tomb of Le Brun's mother, designed by the artist and carried out by Collignon, also tomb of *Le Brun*, by *Coysevox*.

— First chapel of right aisle. Baptism of Christ, by *Corot*, painting ordered by the city of Paris in 1845.

The Ar  nes de Lut  ce

Between Rue Monge, Rue de Navarre and Rue des Ar  nes is a rare relic of the Gallo-Roman Lutetia: the arenas discovered in 1869. The work of clearing was started in 1883 and too much restoration was carried out in 1917-18. The Square Capitan was laid out to the east in 1890. Part of the tiers of seats, buried under some buildings of the Rue Monge, has not yet been excavated. The arenas date from the earliest centuries of the Christian era but they were demolished by the Barbarians. They are not very large, holding no more than 15,000 people. They are arenas in the true sense of the word, having a complete ring, and a theatre, with only a semicircle of tiers and a stage. Doubtless there was a high back wall to the stage opposite the tiers of seats as in most theatres of classical antiquity. But since the building had served as a quarry of the citizens of Paris for several centuries, archeological reconstruction is not easy.

The Church of Saint-M  dard

Built between the late XV and early XVII centuries, the church has the principal characteristics of the Flamboyant style. The arches run into the columns, the windows are large, high and mullioned, there are many nervures and sculptured keystones. The old cemetery which used to surround the church but disappeared in the XIX century, was in 1730 the scene of the notorious "convulsions of Saint-M  dard", examples of mass hysteria which took place on the tomb of Fran  ois de Paris, a deacon who died in an odour of sanctity. At the end of the XVIII century the Chapelle de la Vierge was built and, following the archeological fashion of the time, incongruous Doric columns were cut in the pillars of the choir.

The inside, which has no transept, has kept a provincial atmosphere which is not without charm. There are some interesting works: the stained-

glass window in line with the choir (XVI century) with its figure in the costume of the period, the XVII-century organ loft, the XVIII-century pulpit carved with scenes showing the Good Shepherd and Saint Médard, and various pictures including one of Christ by the French school of the XVII century, Sainte Geneviève minding her sheep, by *Eisen* and the Merchants being driven from the Temple, by *Natoire*. There are also some interesting examples of modern sculpture such as the Virgin by *Lagriffoul*.

The Mosque

The Mosque is between the Arènes de Lutèce and the Jardin des Plantes. The entrance is on the Place du Puits-de-l'Ermite.

It was built between 1922 and 1927 on the site of the old Hôpital de la Pitié. The ground was given by the city of Paris and the buildings were paid for by subscriptions collected in North Africa.

The Mosque is the heart of a small Moslem community, with an institute (a miniature "medersa"), a dispensary and a commercial annex.

The "patio", the "riad" (garden), the minaret and the domes will particularly attract the attention of the visitor who will be impressed by the unusual and skilful synthesis of North Africa and the Near East.

The Jardin des Plantes and the Natural History Museum

The *Jardin des Plantes* (botanical garden) lies between the Rue Geoffroy-Saint-Hilaire, Rue Cuvier, Quai Saint-Bernard and Rue Buffon.

History. — Gardens and museum have been inseparable since the XVII century. In 1626 two of Louis XIII's doctors, *Héroard* and *Gui de la Brosse*, created the "Jardin Royal des Herbes Médicinales" which included both gardens of plants and a school of botany, chemistry and natural history. The gardens were opened to the public in 1650, at which time various scholars, including the three brothers De Jussieu, were trying to develop the establishment. But it was Buffon who inspired decisive progress; under his direction the gardens and buildings were enlarged and the collections expanded. Under the Convention, in 1793, the "Jardin Royal" became the "Muséum National d'Histoire Naturelle" with new professorial chairs and a library. It was at this time also that the menagerie was started with what was left of the royal menagerie at Versailles. Elephants were introduced in 1795 and a giraffe in 1827. Since the Revolution the greatest French naturalists have continued to teach and carry out research at the museum; among them Geoffroy-Saint-Hilaire, Lamarck, Lacépède, Cuvier, Milne-Edwards, Chevreul, etc...

It is difficult to choose one itinerary rather than another but we recommend the following as the most attractive: Enter

by the gate at the corner of Rue Cuvier and Rue Geoffroy-Saint-Hilaire. Turn right and climb up to the maze. Note the famous cedar of Lebanon, a magnificent tree more than two hundred years old (according to the legend, Bernard de Jussieu brought it back from Syria hidden in his hat; on the boat he watered it with his own ration of water). Come down the hill again and go past the entrance towards the little house which used to be inhabited by Chevreul. Go between the great amphitheatre and the administrative building to reach the *menagerie*, the *vivarium*, the *reptile house* etc... for which an entrance fee is charged. Go to the far side of the menagerie and enter once more the great Allées of the botanical section where more than 10,000 species of plants are maintained. Pass along the edge of the Place Valhubert to reach the *Gallery of anatomy, paleontology and anthropology*. In this building will be found the famous skeleton of the diplodocus, given by Carnegie. Continue westwards to see the gallery of botany, then those of geology and mineralogy, in a building which also includes the library of the museum (a wealth of books in too small a space). Turn right to the great *gallery of zoology*. On leaving this turn left to the greenhouses which are not, except in unusual circumstances, open to the public. The adjoining winter garden, is, however, often open. The tour of the gardens is then completed, but the visitor is recommended to see also the *annex* at No. 45 Rue Buffon which contains the collection of animals given in 1926 by the Duke of Orléans. To do this return to the pavillion of zoology and go out by the gate which leads to the corner of the Rue Buffon and Rue Geoffroy-Saint-Hilaire. By the gate is the old Hôtel de l'Intendance where Buffon-lived until his death, in his capacity as director of the Royal Gardens.

The Salpêtrière

After the Cité Universitaire, the Salpêtrière is the largest enclosed area in Paris. Under Louis XIII there was an arsenal on the site of which the name has been preserved in this hospital built for Louis XIV in 1670 by *Libéral Bruant*, architect of the Invalides. The great central building which is approached by five avenues has true grandeur with its crowning dome. The chapel is in the form of a Greek cross and each nave was used for a different category of patients who were thus kept separate. One courtyard is named Manon Lescaut after the famous heroine of the novel whose adventures brought her to the Salpêtrière. A large picture shows Pinel, one of the first

psychiatrists, freeing lunatics from the chains in which they were always kept as late as the XVIII Century. The busiest part of the hospital is the Mondor wing (neuro-surgery).

The Gobelins Factory

The Gobelins brothers were dyers who in the XV century established themselves in this district, on the edge of the De Bièvre river whose water they used for their products. Henri IV installed there two Flemish tapestry-makers who started the first royal tapestry workshop. Colbert developed the concern and joined to it other Paris workshops. From the factory which had thus been reorganised and of which the first director was the painter Le Brun, were to flow the products which were to carry throughout Europe the fame of French tapestry. In several European languages the word for tapestry is in fact "Gobelin". The products which were remarkable in the XVII century and interesting in the XVIII, degenerated in the XIX and early XX centuries. During the last few years however an interesting effort has been made to revive the technique and discover original formulae. The workshops of *La Savonnerie* (carpets) and of *Beauvais*, as well as the Mobilier National are attached to the factory.

The front building is modern and ugly, but those lying behind, which date from the XVII century, have kept their nobility and purity of line. The workshops are open to visitors on Thursday afternoons, when the workmen can be seen at their frames. Each workman completes about 2 square yards of tapestry in a year. The visit will be found very interesting. The chapel contains a small *museum*.

The Val-de-Grâce and Port Royal

A property called the Petit-Bourbon occupied the site of the present buildings at the beginning of the XVII century. The queen, Ann of Austria, having bought the property installed in it in 1621 some Benedictine nuns who until then had been near Paris in the Val-de-Grâce. The nuns very naturally renamed their new home the Val-de-Grâce. Some time later the king and queen, who were very anxious to have a child after being married more than twenty years, each made a vow; Louis XIII promised to rebuild the choir of Notre-Dame (see page 44), Ann of Austria to build a church, if an heir were given them. In 1638 Louis XIV was born and the building of the promised church was begun soon afterwards at the Val-de-Grâce. The building took twenty years. *François Mansart* drew up the plans and started the construction. The architects *Le Mercier* and then *Le Duc* continued the work based on his designs. The church was completed about 1665-1667.

At the same time Ann of Austria replaced the old convent buildings by new ones so that all the construction at Val-de-Grâce dates from the XVII century.

It is one of the best preserved collections of classical buildings in Paris. The Revolution turned the convent into a military hospital, which it is still. Furthermore there was started there in 1852 a clinical school of medicine and military surgery, and in 1916 the *Musée du Service de Santé*.

The Church. Of all the churches in the baroque (or Jesuit) style in Paris, that of the Val-de-Grâce has the most clearly drawn its inspiration from the Gesù of Rome, particularly in its lay-out. It is most famous for its dome, the work of Le Duc. It is 131 feet high and carries more decoration than any other dome in Paris of the same period. The pinnacles of the buttresses consist of sixteen beautiful cherubs sculptured by *De Buyster*. This was perhaps meant as an intimation that the birth of a long awaited son was the reason for the building of the church.

Inside, the cupola was painted by *Mignard* (restored shortly before the 1939 war). There are more than 200 figures three times life size. This fine work inspired Molière, who was not, it seems, insensitive to the charms of the painter's daughter, to write a long poem (which is more than mediocre) to the glory of the Val-de-Grâce. Most of the sculpture in the church is by *Michel Anguier*. His work includes the original of the Nativity in marble over the high altar, which has been taken to Saint-Roch, and also all the sculpture of the roof and the Evangelists on the pendentives. Over the high altar is a famous canopy by *Le Duc* after the design by Mansart. Before the Revolution the hearts of princes and princesses of the royal blood were in Saint-Ann's Chapel on the left of the altar. Behind is a picture, the Communion of the Angels, by *J.-B. de Champaigne*. To the right is Saint Louis' Chapel, formerly the nuns' choir. The marble mosaic paving is remarkable, particularly beneath the dome. The queens Ann of Austria and Henrietta of France, wife of Charles I of England, are buried at the Val-de-Grâce.

The Abbey. The Saint Louis Chapel communicates with the cloisters with their semi-circular arcades. They give a good view of the dome and the groups sculptured by De Buyster which decorate the corners of the Chapelle du Saint-Sacrement. The nuns' former refectory and the buildings which surround the cloisters are now the *Musée du Service de Santé*.

The museum is divided into sections of which only two are open to the public (permission from the curator); the section for medical equipment which deals mostly with the period of the 1914-18 war, and the historical section which, apart from its medical and military exhibits, includes some little known works of art such as pictures by *Géricault* and *Horace Vernet*.

The east side of the Val-de-Grâce, majestic and austere, looks over gardens. In the north corner is the *Pavillon d'Anne d'Au-*

triche, where the queen used to stay when she came to visit the nuns. It is a pretty, square pavilion with a balustraded terrace and ringed columns. Inside is a pretty marble mosaic floor and some portraits.

On the other side of the Boulevard de Port-Royal, at No. 119 is the *Maternity Hospital*. It was to this building that Mother Angélique Arnauld brought her nuns in 1625 when fever was decimating them in their Abbey of Port-Royal-des-Champs, which was in a swampy area of the Chevreuse valley. The chapel and convent buildings which she raised are still quite well preserved. At the request of the Society of the Friends of Port-Royal, work has been started to restore the chapter room to what it was in the XVII century and to show there pictures and documents dealing with the history of the abbey. At the time of the Revolution, Port-Royal was turned into a prison, with the somewhat unexpected name of Port-Libre (Free Port).

THE EAST SIDE OF PARIS

(Plans 18-19-20-21-39-40)

Start by visiting Hôpital Saint-Louis. Thence follow Avenue Claude-Vellefaux and Avenue Mathurin-Moreau to the Buttes-Chaumont. After visiting park go down Rue de Crimée and Rue des Fêtes; turn left along Rue de Belleville and right along Rue Haas (visit No. 85, the Villa des Otages) and Rue de Menilmontant (note at No. 119 the "folly" of the actor Favart, XVIII century). Turn left along Rue Sorbier to visit the cemetery of Père Lachaise. Leave by the gate in the Boulevard de Charonne, along which is the church of Charonne and the cemetery. Continue up the boulevard to No. 114 and turn left along Rue Alexandre-Dumas (see No. 75, the modern church of Saint-Jean Bosco); then go back along Rue Alexandre-Dumas to the Boulevard Voltaire. Half right along Rue de Chanzy to visit the church of Sainte Marguerite. By Rue Saint-Bernard reach the Hospice Saint-Antoine (buildings of a former XVIII-century convent) Follow Faubourg Saint-Antoine to the Place de la Nation (in middle of square note statue of the Republic by *Dalou* and, at the entrance to the Cours de Vincennes, the pavilions and columns by *Ledoux*). Now turn right along Boulevard de Picpus to see the cemetery of Picpus at No. 35.

The Saint-Louis Hospital

As an architectural whole this is one of the most interesting early XVII century buildings in Paris. The first stone was laid in 1607 by Henri IV and it was opened in 1616. It was called the Hôpital Saint-Louis in memory of the king of that name who died of the plague in Tunis. On applying at the entrance the visitor can see the outside of the buildings, built of brick with stone piers and surmounted by high slate roofs in the French style. The chapel has a fine portal and inside, a rather theatrical gallery.

The Buttes-Chaumont

Because it is far from the centre of Paris the park of the Buttes-Chaumont is used almost solely by the residents of the XIX Arrondissement, which completely surrounds it. They could not, indeed, be too enthusiastic at having this magnificent open space of 62 acres at their disposal.

It is, however, easily accessible by several buses and by the metro (Buttes-Chaumont and Botzaris stations).

The park was laid out during the Second Empire when the Communes of Belleville and La Villette were incorporated in the city. Previously this was one of the most sinister, dirty and hideous suburbs of Paris. During the

Middle Ages the horrible gallows of Montfaucon stood there with their corpses hanging in the wind and rain and abandoned to the birds of prey.

Chaumont is said to derive from "Chauve Mont"—for the hill was bare. It was hollowed out by quarries, and cut-throats had made it their hide-out. During the Second Empire Haussmann directed the engineers Alphand and Barillet to turn this spot into a large garden for the use of the North-East districts of Paris.

Today it has a grotto, a lake, a waterfall, an island, a reproduction of the Temple of Sibyl at Tivoli, beautiful trees, statues and flowers. Paths wind along the slopes, following the contours of the hills which the architects and landscape gardeners have used to good effect. Everything has been designed according to the taste of the period, which delighted in creating beauty spots with artificial rocks, streams and lakes. This is truly the triumph of the artificial.

But when, on looking at old prints, we see what Chaumont used to be we can only praise the undeniably successful results.

The Cemetery of Père-Lachaise

The hilly ground on which it is situated, the extensive use of trees to provide a natural setting for the tombs, the numbers of famous characters who are buried there, the fact that it possesses the only crematorium in Paris and a columbarium, the quantities of statues (of which a few are by famous sculptors) and of large, complicated and stately monuments — all these make the cemetery of Père-Lachaise very different from other necropolis in Paris and it is well worth a visit. A plan of the cemetery on which are marked the most important tombs is on sale at the entrance.

The cemetery for the east of Paris is currently called the Cemetery of Père-Lachaise, or, more briefly, just the Père-Lachaise, but few realise that in calling it thus they are perpetuating the name of the Jesuit confessor of Louis XIV. He came from the Forez region and owned large gardens near the old XIV-century Folie-Regnault, property of Regnault l'Epicier, which had become a rest home for the Jesuits and was called Mont-Louis. The cemetery took the place of these gardens. It was created by Napoleon and laid out by Brongniart and covers an area of 96 acres.

History laid a tragic hand on one of the walls of the cemetery during the Commune of 1871. 147 rebels were shot there by the government troops (or Versailles troops, since the government had withdrawn to Versailles and made its headquarters there).

At the end of the central avenue stands the famous and deeply moving *Monument aux Morts*, by *Bartholomé*. It is his masterpiece.

The chapel of the cemetery was built on top of the hill in 1834. Near it an equally large chapel was erected in 1880 for the tomb of *Adolphe Thiers* the statesman — (he became president of the Republic, although he had previously been minister under Louis-Philippe) — and historian of the Revolution, the Consulate and the Empire, one of the most complexe and widely discussed men of the XIX century.

The terrace which lies in front of these two chapels affords, on clear days, one of the finest views of Paris. In Balzac's novel, "*Le Père Goriot*", the ambitious Rastignac, determined to conquer Paris at all costs, addresses the capital from this terrace in these words: "A nous deux, maintenant" (It is you or me now).

Among the tombs of the illustrious dead which attract the greatest numbers of pilgrims and sightseers, as well as art connoisseurs, are the following:

— *Héloïse and Abelard* (a monument only, which was designed during the Revolution by Alexandre Lenoir).

— The poets *Alfred de Musset* (next to the tomb stands a willow, carrying out his wish):

"Mes chers amis, quand je mourrai,
Plantez un saule au cimetière."

(Dear friends when I die,
Plant a willow in the cemetery.)

and the countess *Anna de Noailles*.

— The painters, *David*, *Delacroix* and *Géricault*.

— The composers *Bizet*, *Rossini*, *Chopin* and *Paul Dukas*.

— The writers, *Molière*, *La Fontaine* (his remains are supposed to have been transferred here during the Restoration), *Balzac*, *Michelet*, *Oscar Wilde*.

— The playwright *Beaumarchais*.

— The actor *Talma* and the actress *Sarah Bernhardt*.

— Great soldiers, marshals *Ney*, *Massena*, *Mac Donald* and *Suchet*, general *Roy*.

The "Mur des Fédérés", in the extreme north-east of the cemetery, where were shot the last rebels, is visited by political pilgrims all the year round, but especially on 28th May, the anniversary of this tragic event.

N. B. — Those who wish for further information concerning the events of the Commune should visit the permanent exhibition on this subject, which is in the Musée Municipal de St-Denis.

The Church of Saint-Germain-de-Charonne

This small church has no very pronounced artistic merit but it has kept a certain rural charm from the time when Charonne was a village. Inside, a bay near the belfry has very old capitals, perhaps dating from the Gallo-Roman era. In the picturesque churchyard is the tomb of Robespierre's secretary, Magloire Bègue, philosopher and connoisseur of roses.

The Church of Saint-Jean Bosco

Architecture and decorative art have here been happily blended to create an entirely modern church, dedicated to Saint-Jean Bosco (75, Rue Alexandre-Dumas, XX Arrondissement).

It is a modern transposition of the mediaeval Sainte-Chapelle with a daring, three-storied spire in reinforced concrete. Skilful use has been made of the same material for the large windows through which the sunlight shines onto the altars. The construction and decoration owe nothing to the Romanesque or Gothic styles, yet the effect is not aggressively modern. The Church of Saint-Jean Bosco is, in short, one of the most interesting and beautiful of the many churches built as the result of the efforts of Cardinal Verdier.

Onyx, marble of many different colours, mosaics and particularly the stained-glass windows, all contribute to a majestic effect.

The Church of Sainte-Marguerite

Interesting church of the XVII and XVIII centuries. Particularly worthy of note are:

Outside: the pediments on the arms of the transept, The Virgin, and The Disciples at Emmaus.

Inside:

— Saint François de Sales, and Saint Vincent de Paul, painted by *Restout*.

— Saint Ambroise, painted by *Lagrénée*.

— Christ on the Cross, painting from the school of *Le Brun*.

— The Descent from the Cross, sculpture from the design by *Girardon*.

— Christ descended from the Cross, by the Italian painter *Salviati* (Henri II is shown in the guise of Joseph of Arimathaea).

— Chapel of the Souls in Purgatory, built by Victor Louis and decorated in still-life deception by Brunetti.

But the chief attraction of the church is its churchyard (apply at the sacristy) where Louis XVII is supposed to have been buried in 1795. Two exhumations were carried out in the XIX century but the results were inconclusive and the mystery remains unsolved. Present-day historians in general incline towards the theory that another child was put in the place of the Dauphin, who therefore would not have died in the Temple. The tomb in question is next to the Chapelle des Ames du Purgatoire.

The Place de la Nation

Formerly the Place du Trône, in memory of a throne which was erected there for Louis XIV and Marie-Thérèse to receive the homage of the people of Paris. This was in 1660, shortly after their marriage.

During the Revolution of 1789 it was named the Place du Trône-Renversé. In 1805 it became once more the Place du Trône. Its present name was given to it by the Republic on 14, July 1880, the national feast day.

However, a reminder if the original throne is to be found in the Avenue du Trône, flanked by two columns which, since the Restoration, are surmounted by the statues of Saint-Louis by Etex and of Philip-Augustus by Dumont. The two columns date from 1788 and formed part (together with the two customs pavilions which have also been preserved and stand nearby), of the famous wall of the Farmer Generals, built from the plans of Ledoux, of which it was said:

"Le mur murant Paris rend Paris murmurant".

They were the colossal uprights of a ceremonial entrance for the East of the capital.

Later the guillotine was transferred here from the Place de la Révolution (now the Place de la Concorde) and more than a thousand aristocrats, or so-called aristocrats, and counter-revolutionaries or those who were declared to be enemies of the country, were beheaded in front of the columns. Their bodies were then thrown into communal graves, not far from here, at Picpus (see page 110).

In 1899, the City of Paris laid out a garden with an ornamental pond in the centre of the Place de la Nation and placed there Dalou's allegorical group "The Triumph of the Republic" which had originally been intended for the Place de la République but to which was preferred the monument by the brothers

Morice (see page 155). Dalou's work is artistically the better of the two. Progress, Labour, Justice, Abundance, Life and Fertility, represented by life-like robust and noble figures, escort the Republic, whose chariot is drawn by lions.

As Monsieur Héron de Villefosse so aptly puts it, this "Triumph of the Republic" is the act of faith of an old member of the Commune.

The oldest of Parisian festivals, called the "Foire du Trône" or "Foire au pain d'épice" (gingerbread fair), takes place each year on the Place de la Nation and the Cours de Vincennes, it starts on Easter Saturday and lasts a month. Merry-go-rounds, sellers of gingerbread pigs, and other attractions, together with Dalou's triumphant Republic, help to wipe out the memory of the horrible scenes which took place on this spot during the Revolution.

The Cemetery of Picpus

The entrance is at No. 35, Rue de Picpus (Convent of the Sacred Hearts of Jesus and Mary and the Perpetual Adoration). The concierge will take visitors across the sisters' garden, full of flowers and fruit, into the public part of the cemetery.

In 1793 Picpus was a village. Several convents, surrounded by gardens, were centres of retreat, schools and orphanages; among these was the Couvent des Religieuses Chanoinesses de Saint Augustin. After these nuns had been driven away or imprisoned, the convent became a prison from which few emerged except to go to the scaffold.

In the garden, common graves were dug for those guillotined on the Place du Trône-Renversé. More than 1,300 bodies were thrown into these graves. Among the famous victims was the poet André Chénier.

After the horror several families combined their resources to buy the ground which covered the common graves in which lay their dead. So the "Champ des Martyrs" came into being. Walls and railings were put up round the graves, grass was sown and cypress trees were planted. No one is allowed into this enclosure.

The same families made a cemetery beside the Champ des Martyrs so that they might have burial vaults near the graves in which lay the remains of their unhappy relatives. This became the cemetery of Picpus. Only descendants up to the third generation of the victims of the guillotine can be buried there.

The historian Lenôtre, whose work on the history of Picpus won him the privilege of being buried there, is the only exception to this rule.

Among the tombs is that of *General de La Fayette*. The mother of Madame de La Fayette was among those thrown into the common grave. Her daughter therefore was among those who shared in the acquisition of the ground and the creation of the cemetery. La Fayette was buried there in 1834. The other tombs represent the greatest names among the French nobility.

FROM THE BOIS DE VINCENNES TO THE PLACE FÉLIX-ÉBOUÉ

(See Plans 40-41)

Start from metro station Vincennes-Château; cross western sector of Bois de Vincennes by the Avenue Daumesnil, leading to the Zoo (zoological park). After Zoo visit *Musée de la France d'Outre-Mer*, near the Porte Dorée metro station. Go up the Avenue Daumesnil, opposite the metro station (at No. 186 is the modern Church of the Saint-Esprit. Finish itinerary at the Place Félix-Eboué (formerly Daumesnil).

The Bois de Vincennes

The Bois de Vincennes ("Leuchonia Silva" in Roman times), which was the favourite forest of Saint-Louis, is reached from Paris by the metro (stations: Château de Vincennes and Porte Dorée). Although it is interspersed with large areas which are reserved for sport, a racecourse and military exercises, it still possesses some fine woodland. This vast park has four lakes (Daumesnil, Minimes, Gravelle and Saint-Mandé).

The Château de Vincennes station deposits the visitor opposite the Keep of the castle. (For the history of the castle see the chapter on Vincennes in the "Environs of Paris" section). Several bus routes go through the wood.

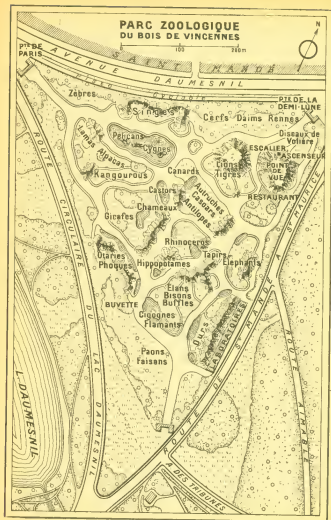
Those who wish to go direct to the *Musée de la France d'Outre-Mer* (see under museums) and the *Parc Zoologique*, more commonly and briefly known as the *Zoo*, should get out at the Porte Dorée station.

The Zoo

This Zoological Park, which comes under the *Museum national d'Histoire naturelle*, has been planned according to modern theories and ideas on the arrangement of the enclosures where the animals can find, as much as is feasible, the living conditions best suited to their physiology, and their psychology, according to what modern science decrees.

The visitor will note in particular the enclosures for the lions and the monkeys. A large artificial rock (ascent permitted), provides a fine view over the woods (lift).

N. B. — After visiting the Château de Vincennes, the Lac des Minimes and the Jardin Colonial can be reached by continuing east up the Avenue des



Minimes. If, on the other hand the visitor wishes to return to Paris he must turn right from the castle and take the Avenue Daumesnil. This will take him straight to the Zoo, and thence the Porte Dorée metro station.

On the right of this station is the *Musée de la France d'Outre-Mer* (Museum of Overseas France).

To reach the *Musée des Industries du Bois*, either from the Château de Vincennes or the Porte Dorée station, look at Plan 55. The same applies for the racecourse.

The Church of Saint-Esprit

Built by Paul Tournon and opened in 1928, the Church of the Saint-Esprit (186, Avenue Daumesnil and Rue de la Canebière) is one of the most important modern churches in Paris, both from the point of view of architecture and of decoration.

In contrast to Saint-Jean Bosco (see page 108) which is a symphony of light with its high windows letting in every ray of sunshine, this church is only faintly lit by the light of day. Here the intention was to leave as much space as possible so as to give more importance to the frescoes and mosaics. Sculpture plays only a secondary part.

The outside of the church is in brick from Burgundy. On the buttresses are cement statues by Sarrahezolles: Painting, Sculpture, Architecture and Music.

The dome is 72 feet wide and 108 feet high. Concrete has been systematically used throughout the inside of the church.

Particularly noteworthy are the Stations of the Cross by Georges Desvallières and, in the apse, the fresco by Maurice Denis representing the Descent of the Holy Ghost. Also worthy of note are the powerful compositions by Dupas, Touhanc, Bouquet, Weil, Marret, Pougheon, Beaume, Henri de Maistre, etc... Mlle Flandrin and Odette Pauvert and Mme Elisabeth Branly (otherwise Mme Paul Tournon) head the feminine contingent whose contribution is equally important. Mme E. Branly has painted for the baptistry a highly original Virgin and Child, surrounded by angels' heads, which is in great contrast to the other frescoes; for these are mostly tormented, violent and overstressed and for this reason often difficult to understand.

In the crypt is further work by the sculptor Sarrahezolles. The wrought-iron door is by Raymond Sues—a fine modern example of this art.

THE BASTILLE AND MARAIS DISTRICTS

(See Plans 27, 28, 29)

From the Place de la Bastille take the Rue St-Antoine and go as far as No. 62 to see the front and courtyard of the Hôtel Sully.

Retrace steps and take, on the left, the Rue de Birague, which leads to the Place des Vosges.

After walking round the Place des Vosges take the Rue de Béarn, opposite the Rue de Birague, and explore a few of the most interesting streets of the Marais; the choice is ample.

The following route, for example, is recommended:

Rue St-Gilles - Rue de Turenne (No. 68, Church of St-Denis du St-Sacrement) - Rue de Bellesme - Rue de Thorigny (No. 5, Hotel de Juigne) - Place de Thorigny - Rue de la Perle - Rue Vieille du Temple. Go down as far as No. 47 (Hôtel des Ambassadeurs de Hollande), then back and take, on the right, the Rue des Francs-Bourgeois (at the corner of the Rue Pavée, the Hôtel Lamoignon). Take the Rue de Sévigné, on the left, to reach the entrance of the Hôtel Carnavalet. Visit the Musée Carnavalet. See the Hôtel le Peletier de St-Fargeau and the garden behind it. Go down the Rue de Sévigné as far as the Rue St-Antoine. Cross this street and visit the church of St-Paul-St-Louis which is just opposite.

The Bastille

Of the huge and famous fortress which was the Bastille nothing remains except an outline on the ground and a few stones, some of which are now near the Pont Sully (Square Henri Galli) and some on a platform of the Bastille metro station (No. 1 line).

The Bastille was a fortress built in the XIV century to defend the Porte St-Antoine, the eastern gate of Paris, and was used as a State prison. The King could, with a simple "lettre de cachet" or order under his private seal, imprison any French subject there without bothering about justice. By 1704 the "lettres de cachet" had been abolished and there was talk of pulling down the Bastille for reasons of economy, but it still remained, in the eyes of some, the symbol of the absolute power of the King. That is why the mob attacked it on the morning of 14th July, 1789. The Bastille was taken, the seven prisoners it contained were freed, the governor—the marquis de Launay—was massacred and the building itself was destroyed. Since 1889 the 14th of July is the day of the National Feast, the most popular feast-day in Paris. The open air dancing in public places gives it a very special atmosphere.

Ample and detailed information on the history, storming and destruction of the Bastille can be found in the Musée Carnavalet (see page 119).

The regret which may be felt that hardly anything remains of the Bastille is further increased by the ugliness of the Place

de la Bastille, which was never properly planned and which the cutting of new roads has not improved.

Contrary to the belief of many visitors, and even many Parisians, the column which stands in the middle of the Place de la Bastille, surmounted by a Genius of Liberty, has nothing to do with the storming of the Bastille. Its official name is the *Colonne de Juillet*, for it commemorates the three days of the Revolution of July 1830 — "les Trois Glorieuses". Under the column is a crypt in which are buried the many victims who fell during the riots of 1830 and also those of the 1848 Revolution. The round base which supports the column was built during the First Empire to support a gigantic elephant.

Two sculptors have contributed to the decoration of this column. The Genius of Liberty is by Augustin Dumont and the Lion by *Barye* — this is one of the best creations of this famous animal artist.

**** The Hotel Bethune-Sully (Formerly the Hôtel Sully)**

This building (No. 62, Rue Saint-Antoine), erected in 1624, is one of the masterpieces of *Jean Androuet Ducerceau*, the famous XVII-century architect.

Although it bears the name of Henri IV's minister it was not built for him but for the financier, Mesme Gallet du Petit-Thouars. From 1634 onwards Sully did, however, live there for a few years. It was here that he died and his room can still be seen.

For a hundred and fifty years commerce and industry did considerable harm to the elegant architecture and magnificent decorations, but major restorations are now being undertaken.

The main sculptures which decorate the courtyard represent the Four Elements and the Four Seasons.

The fine back façade (apply to the concierge) gives on to a pleasant garden at the bottom of which is the Petit Hôtel Sully, built in 1611, which communicates with the south-west pavilion on the Place des Vosges (No. 7).

**** The Place des Vosges**

Formerly the Place Royale. It lies north-west of the Place de la Bastille and is bounded to the north by the Rue du Pas de la Mule and the Rue des Francs-Bourgeois, to the east by the Rue des Tournelles, to the west by the Rue de Turenne

and to the south by the Rue Saint-Antoine. It is the first of the "Places Royales" of Paris and is practically unchanged.

In the XVI century the old Hôtel des Tournelles occupied the whole site. In 1559 Henri II died there as the result of an accident. His widow, Catherine de Médicis, had the house demolished in order to remove anything that might remind her of this sad event. At the beginning of the XVII century Henri IV decided to create a large "place" surrounded by houses forming a symmetrical effect. A letter patent of 1605 imposed certain rules of construction; the height of the roofs and the alignment of the house fronts were fixed in such a way as to ensure that the whole effect was one of great architectural unity. Henri IV had reserved for himself the "Pavillon du Roi" opposite the Rue de Birague. When he was assassinated in 1610 the "place" was almost complete.

The Place des Vosges is the first example of buildings grouped in a geometric similarity of style round a royal statue. The statue did not however arrive until later and was not quite in keeping with the Place. The formula was not completely successful except at the Place des Victoires. Throughout the XVII century the Place des Vosges was much frequented and very fashionable; festivals were held there, gay society strolled there and it was the scene of duels. In 1635 Corneille made it the setting for one of his early plays called "La Place Royale".

In the XVIII century the Marais district was gradually deserted by the nobility in favour of the Faubourgs Saint-Germain and Saint-Honoré. The Place lost its aristocratic character.

The Revolution did away with the statue of Louis XIII and changed the name to Place des Fédérés and then in 1793 to Place de l'Indivisibilité. In 1799 it was given the name of the first Département that got its taxes straight—the Vosges. The Restoration renamed it the Place Royale and erected the present ugly statue of Louis XIII. Since that time and throughout the last century many houses have been divided into flats.

Once more Place des Vosges in 1848, then Place Royale in 1852, it reverted once more on 16th September, 1870 to Place des Vosges. One cannot help regretting the old name, so much part of the place that it has become generally applied to that form of urban architecture.

The Place des Vosges is in the classical tradition with its combination of white stone and brick, restrained façades, arcades etc... Each building is a private mansion. Many noble families lived there from 1612 to 1789.

One of the most interesting buildings is No. 6, the * Hôtel Arnaud or Hôtel de Rohan-Guéménée, a former residence of Victor Hugo. It is worth a visit for the whole house has been turned into a *Victor Hugo Museum*. This visit is essential for anyone who wishes to know and understand, not only the work, but also the life and feelings of this great and many-sided writer. Here will be found, not only literary and iconographic information on all his works, but also the artistic creations of Victor Hugo himself — the furniture which he designed and, in particular, great numbers of his drawings. There are also portraits of his parents and of his friends, sculptures and documents of all sorts.

The poet and his family lived in the Place Royale only from 1832 to 1848. They moved to the Rue d'Isly because the children had suffered a great nervous shock when the revolutionaries invaded the house in 1848, and refused to live there any longer.

Victor Hugo, incidentally, moved house often, whether there was good cause or not. The house-breakers have accounted for most of the houses he occupied. Of these many settings for his work only two can be visited—the house in the Place des Vosges and that in the island of Guernsey where he lived during his exile, from 1855 to 1871. Both houses belong to the City of Paris.

The following are among the most interesting buildings on the Place:

- the *King's Pavillon*, over the Rue de Birague.
- 1 bis, the *Hôtel de Coulanges*, where the Marquise de Sévigné was born.
- 5, *Hôtel Caillebot de la Salle* (ceilings dating from 1660, balcony).
- 9, *Hôtel Descures* (Louis XVI panelling in the drawing-room and the dining-room. Rachel lived there in the XIX century). Today it is the New York School of Fine Arts.
- 19, *Hôtel d'Etiaux or du Capitaine Marchant* (balcony).
- 21, *Hôtel de Richelieu* (staircase).
- 23, *Hôtel de Bassompierre* (doorway, staircase).
- 20, *Hôtel de Rambouillet* (balcony).
- 18, *Hôtel de Tonnerre* (staircase).
- 14, *Hôtel Ribault or Dangeau* (staircase, balcony. The ceilings are now at Carnavalet.)

The Quartier du Marais

So called because formerly marshland and later market-gardeners, or "maraichers", extended over the area bounded approximately by the Rue du Temple, Rue des Francs-Bourgeois, Rue de Turenne and the Rue Saint-Antoine. The district, made up of old and narrow streets, is rich in houses which were originally built for noblemen or well-to-do bourgeois and decorated, both outside and inside, by excellent artists. It is a veritable maze of streets, alleys and cul-de-sacs and would need days of patient and careful exploration if only to visit the courtyards which are, however, usually fairly easy to enter, when they are not blocked by lorries.

For the Quartier du Marais has come down in life and is now a working-class centre. Ink and varnish are manufactured there as well as patent medicines and bird-cages. The decay of these magnificent houses and the sad fate reserved for their courtyards decorated with Fauns and Naiads, their wrought-

iron stairways, and the mirrors, carved panelling and decorative paintings of their reception rooms — the whole dilapidated and dirty — call for large-scale restoration work which would save the district before it is too late.

A few of the houses worthy of note in the Marais:

Take the Rue de Béarn, then the Rue Saint-Gilles: note No. 22, the *Hôtel Delisle Mansart*.

Rue de Turenne:

— 54, *Hôtel de Montrésor* (façade, courtyard).

— 60, *Hôtel du Grand Veneur* (1686), decorated with a boar's head (door, courtyard, stairs, panelling).

— 70, *Church of Saint-Denis du Saint-Sacrement*. In the first chapel on the right, * *Pieta* (1835), famous painting by Delacroix.

Take the Rue de Bellesme, then the Rue de Thorigny:

— 5, * *Hôtel de Juigné*, also known as the *Hôtel Salé* (1656) because it was built for a farmer-general for the salt taxes. Today houses a vocational school. See the two façades (Rue de Thorigny and Rue Vieille-du-Temple), the stairs and, if possible, the reception rooms.

In the Place de Thorigny take the Rue de la Perle:

— 1, *Hôtel* (1685) built by Libéral Bruant, one of the architects of the Invalides, for his own use.

— 87, *Hôtel de Rohan* (see page 125).

— 64-66, parts of the *Hôtel Barbette* (property of the queen Isabeau).

— 54, *Hôtel Hérouet*, XVI-century turret. It is now being restored after being damaged in a bombing raid.

— 47, * *Hôtel des Ambassadeurs de Hollande*, by Cottard (1655). One of the finest of the Marais. Beaumarchais wrote "The Marriage of Figaro" there. Carved doors. Decorated courtyards. The chapel is now a kitchen.

Go up the Rue Vieille-du-Temple and turn right at the Rue des Francs-Bourgeois.

— 35, *Hôtel de Creil*, XVII century.

— 31, *Hôtel d'Albret*, where Mme de Maintenon and Mme de Montespan met.

At the corner of the Rue Pavée: the * *Hôtel Lamoignon*, formerly the *Hôtel de Beauvais* (1580), decorated for Diane de France, the natural daughter of Henri II. A large XVI-century residence of which the architecture reveals the gropings of the period. Racine, Boileau, Mme de Sévigné and Bourdaloue

often came there. It is now being restored and will one day house the historical library of the City of Paris.

Turn left into the Rue de Sévigné. At No. 23 is the Musée Carnavalet.

The Musée Carnavalet

Historical museum of the City of Paris, 23, Rue de Sévigné.

This fine *building was begun in the XVI century for president De Ligneris. From 1572 to 1602 it belonged to Mme de Kernevenoy. From this time, apparently, dates its original name, which invariably reminds one of Carnival. M. de Kernevenoy, who was a cheerful character, is said to have accepted the nickname of Carnavalet on the occasion of a masquerade held at his house one Carnival. It is amusing that the City of Paris has adopted and made official this nickname of Carnavalet.

The house was then considerably altered for a treasurer of Marie de Medicis by J. A. Ducerceau, and later by François Mansart for an Administrator. Mme de Sévigné lived there from 1677 until the time of her death, in 1696. A great number of her letters were written here. The Ecole des Ponts et Chaussées then occupied it from 1814 until 1829. Finally, after some further changes, it was bought by the City of Paris in 1866. The museum was inaugurated in 1880. A visit is recommended to anyone who wishes to learn about the history of Paris from the time of its foundation, but chiefly from the XVII to the XX centuries.

The purpose of the Musée Carnavalet is, in fact, to collect old panelling, parts of houses which have been demolished and even sometimes entire old buildings, as well as anything connected with the past history of Paris, even down to the smallest details of the life of the peoples. Shop signs and catalogues and now useless nick-nacks combine with works of art of great value to tell the history of the capital (see the Table of Museums).

The rooms of the old house and of the ancient or modern buildings which have been added to it, and the fragments of panelling, frescoes or paintings which have been saved when old houses were pulled down, illustrate by means of paintings, drawings, etchings and a variety of different objects the great as well as the lesser history of Paris. The collections from the time of the Revolution are particularly interesting, but the XVIII century is equally well represented by a fine series of portraits by *Watteau*, *Mignard* and *Lancret*, and for the XIX century there is a remarkable collection of great interest from the point of view of political and literary history and the evolution of the decorative arts. Around the rooms hang the works of such minor masters as *Raguenet*, *Lespinasse*, *Canella*, *de Machy*, *Casanova*, *Lallement* and, the greatest of all, *Hubert Robert* who all specialised in the Parisian scene. The documentation of the museum is completed by an important collection of drawings, numismatics, prints and photographs which are freely shown to anyone interested. Room No. 47, on the first

floor, was Mme de Sévigné's drawing-room; here she received, among others, Bossuet Bourdaloue, La Rochefoucauld and Retz.

N. B. — For those wishing to complete the visit of the Carnavalet Museum by seeing other museums also containing documents appertaining to the "petite histoire" of Paris, we will mention once more:

Musée de la Conciergerie (in the Chapel—see page 25).

Musée de la Préfecture de Police, 36 Quai des Orfèvres (see page 24).

Musée de l'Assistance Publique (the old Hôtel de Miramion).

Musée du Vieux-Montmartre.

Musée Balzac.

Musée Notre-Dame (see page 48).

For admission to all the above museums please see the Table of Museums.

On coming out of the Carnavalet Museum turn left and go to 29 Rue de Sévigné to see the * *Hôtel Le Pelletier de Saint-Fargeau*, by Bullet (1686), now occupied by the *Bibliothèque Historique de la Ville de Paris* (see the façade on the Rue Payenne and the Orangery and garden).

Then go down the Rue de Sévigné again until you reach the Church of Saint-Paul-Saint-Louis.

The Church of Saint-Paul-Saint-Louis

The * church was built between 1627 and 1641 by Père Martellange and Père Derrand with money provided by Louis XIII. It is in the baroque (or Jesuit) style and imitates the church of Gesu in Rome. Its dome is majestic; the lines of the façade are noble and elaborate.

The interior was formerly richly decorated, but many of the ornaments which made this church a Royal and Princely chapel are now in the Louvre Museum or the Chantilly chapel. There still remain, however, some fine statues by *Germain Pilon* (* Sorrowing Virgin) and by *Coysevox* and many paintings, notably by *Simon Vouet* and *Delacroix* (* Christ in the Garden of Olives).

Underground is a Jesuit cemetery where the deceased were "interred" in the true meaning of the word, without coffins. The Jesuit orator Bourdaloue and the prelate Daniel Huet of Normandy are buried here. The sacristy is worth seeing.

FROM THE HÔTEL DE VILLE TO SAINT-NICOLAS-DES-CHAMPS

Start from the *Place de l'Hôtel-de-Ville*. See as much of the *Hôtel de Ville* as is permitted. Turn left on coming out of the building, then left again along the *Quai de l'Hôtel-de-Ville*.

See the statue of Etienne Marcel which dominates the quay.

Turn left up the *Rue Lobau*, leading to the *Place St-Gervais*, opposite the church of *St-Gervais-St-Protais*. Visit the church, then see the *Hôtel de Sens* (for alternative itinerary see page 124).

On coming out of the church or (if you follow the alternative route indicated further on under the heading of the *Hôtel de Sens*) on coming back to the *Place St-Gervais*, turn right and cross the *Place Baudoyer* and the *Rue de Rivoli*. Follow the very short *Rue des Mauvais Garçons*, then left up the *Rue de la Verrerie* and right up the *Rue des Archives*.

Continue up *Rue des Archives* at No. 24 is the XV century, *Cloître des Billettes*, until you come to the *Rue des Francs-Bourgeois*. At No. 60 are the *Archives de France*. Visit courtyards without omitting that of the *Hôtel de Rohan* — *Rue Vieille du Temple* — and the *Musée des Archives Nationales*. Beyond the museum follow the *Rue des Archives* to the right as far as the *Square du Temple*.

Visit the *Church of Ste-Elisabeth*, take the *Rue de Bretagne*, cross the *Rue du Temple* then follow the *Rue Réaumur* as far as the *Rue St-Martin*.

On the right, visit the *Conservatoire National des Arts et Métiers*, in which are incorporated the mediaeval parts of the abbey of *St-Martin-des-Champs*.

Visit church of *St-Nicolas-des-Champs* at No. 254, *Rue St-Martin*.

The Hôtel de Ville

The huge building which occupies the area between the *Place de l'Hôtel-de-Ville*, the *Quai de l'Hôtel-de-Ville*, the *Rue Lobau* (named after one of Napoleon's marshals) and the *Rue de Rivoli* is of recent origin.

History. — It was built at the end of the XIX century and replaced various buildings which had in their turn housed the municipality of Paris since the Middle Ages. "The first Hôtel de Ville (XIV century) was a simple bourgeois house—"the house with the pillars"—decorated with an arcade and bought by Etienne Marcel to replace the "Parloir aux Bourgeois" or council-room. In the XVI century the Italian architect *Le Boccador* and the French architect *Pierre Chambiges* erected another building which, many times enlarged and altered, was completely destroyed by fire during the Commune in 1871. The present building is a mediocre imitation of the one destroyed, but is much larger.

The Hôtel de Ville is tied to the history of Paris. It was the scene of riots in the XIV century and again from the time of the rising of the Fronde until the Revolutions of 1789 and 1848. Magnificent entertainments and receptions have been given there in peace time. In 1945 it was an important centre during the fighting for the Liberation of Paris.

The Place de l'Hôtel-de-Ville is the old Place de Grève (or strand), so called because it formerly had direct access to the bank of the river. Many executions were carried out there between 1310 and 1830. Workmen who stopped work used to come and assemble there, hence the expression "se mettre en grève" (to go on strike).

It is difficult, even if permission to visit has been obtained, to get a precise idea of the interior decorations except as a member of a guided party — or as a guest at one of the official receptions. The great *Salle des Fêtes*, 164 feet long and 43 feet wide, is decorated by paintings by *Aimé Morot*, *Gervex* and *Benjamin Constant*, but can only be seen to its full advantage when it is brilliantly lit by all its chandeliers.

The visit with a guided party usually takes an hour whereas it would take at least twelve hours to study all the paintings and sculptures with a catalogue. A complete and detailed visit, which would in any case be rather boring, is therefore unfeasible.

The building is a good example of the official style of the late XIX century.

Apart from the great *Salle des Fêtes*, the visitor will note in particular the *Salon des Cariatides*; the *Salon Henri Martin*, decorated entirely with allegorical compositions by this artist; the *Salle Lobau*, usually called the *Salle Jean-Paul Laurens* after the artist who was responsible for the six historical paintings and the portraits which cover the walls — all are connected with the history of Paris; the *Salon des Sciences*, *Salon des Arts* and *Salon des Lettres* (the three together are also known as the *Salon des Arcades*) and the *Salle Willette* where the spirit of the people of Paris, interpreted by one of the most original artists of the XIX century, enlivens the administrative walls — a happy exception.

The outside decoration is very heavy. The effigies of 136 famous Parisians, the statues symbolising Art, by *Marqueste*, and Science, by *Blanchard*, bear witness to the firm intention that nothing was to be left undecorated. The most noteworthy work is the equestrian statue of *Etienne Marcel*, the provost of merchants. It is on one of the side terraces, overlooking the Quai de l'Hôtel-de-Ville, and is by *Idrac* and *Marqueste*.

The Church of Saint-Gervais and Saint-Protais

Immediately behind the Hôtel de Ville, from which it is separated by the Rue Lobau, lies the Place Saint-Gervais with its traditional elm-tree. It was a usual custom to plant elms in

front of churches: under the trees justice was administered and on appointed days rents were collected.

These trees also often served, so it is said, as a meeting-place for lovers; but there was always the danger that they might wait long and in vain (Cf. the XVII-century comedy by Régnard: "Attendez-moi sous l'orme" — "Wait for me under the elm").

The church is dedicated to both Saint Gervais and Saint Protas, twin brothers who were martyred at Milan in the time of Nero for refusing to offer sacrifice to pagan idols. Their bodies were found by Saint Ambroise, bishop of Milan, in 386 and a great wave of devotion spread in their honour. As early as the V century a church existed, dedicated to them, on the site of the present one.

The present church was built, in stages, from the XV to the XVII century in a fairly pure Gothic style. It is an interesting fact that this style was still being used well into the XVII century. The exuberances of the Flamboyant style have here more or less disappeared and are replaced, at least in the nave, by more austere lines which are reminiscent of the XVIII century style. The Choir and the Chapel of the Virgin show the influence of the Renaissance while the façade, attributed to Métezeau, is purely classical. (Note the Doric, Ionic and Corinthian orders, one above the other.)

The elegance of the proportions and the sober decorations make St-Gervais one of the finest churches in Paris. The interior has a great purity of line. Do not miss the *Chapel of the Virgin*, behind the choir, and note the carved keystone.

Among the works of art in the interior we will mention:

The Eternal Father, painting by *Perugino*, late XV century (above the "banc d'œuvre").

Beheading of St John the Baptist, painting by *Claude Vignon*, XVII century (5th chapel on the right).

The tomb of Michel le Tellier, grand chancellor of Louis XIV, by *Mazeline and Hurtrelle*, XVII century (8th chapel on the right).

Gabrielle de Boiesmont, medallion by *Pajou* (8th chapel on the right from the entrance).

The choir-stalls, XVI century, have misericords carved in the tradition of the XIV and XV centuries which represent picturesque, and sometimes rather broad, scenes.

The candlesticks on the altar, designed by *Soufflot*, come from the Pantheon.

The Christ on the Cross is carved in wood by *Auguste Préault*, one of the early masters of Romantic sculpture. This work (left of the sacristy), which dates from about 1845, was rejected by the curés of St-Germain-l'Auxerrois and of St-Paul-St-Louis before being accepted by the curé of St-Gervais.

The organ is famous and has been immortalised by the various members of the well-known Couperin family who were organists in the church from 1656 to 1826. Some of the chapels are decorated with very fine stained-glass windows of the XVI and XVII centuries by *Cousin* and *Pinaigrier*.

One of the tragic events of the 1914-18 war took place in this church. On 29th March 1918, Good Friday, a shell from a long-range gun hit the roof.

Part of the roof and a pillar collapsed. Seventy-five dead and ninety injured were the victims of this bombardment, which could be justified by no strategic requirement.

The Hôtel de Sens and District

Rue de l'Hôtel-de-Ville Nos. 2 to 8 and No. 1 Rue du Figuier.

Until 1627 the archbishops of Sens were the suzerains of the bishops of Paris. The Hôtel de Sens was built by *Tristan de Salazar* between 1475 and 1519 for these powerful ecclesiastical dignitaries, whose dominion included, besides Paris, the cities of Chartres, Orléans, Meaux, Troyes and Auxerre. It was built on the site of the Hôtel d'Hestomenil where king Charles V had lived and of which nothing remains. The Hôtel de Sens now belongs to the city of Paris and has just been completely restored and is to be used as a library. This will put an end to a period of unhappy history, the building having been in turn a vehicle depot, a jam factory and a glass works, all disastrous for such a delicate marvel of architecture.

Its façade is harmoniously balanced with a double entrance Gothic doorway (the larger entrance being reserved for vehicles), two pepper-pot turrets with corbelling and several mullioned windows of which the main one, finely worked, is in the middle of the roof.

In spite of numerous recent demolitions for reasons of public hygiene and town planning, the district behind the church of Saint-Germain-Saint-Prottais, in the middle of which is the Hôtel de Sens, is worth a careful visit.

In order to gain a satisfactory impression we can start from immediately behind the church, go along Rue Grenier-sur-l'Eau, turn right along Rue Geoffroy-l'Asnier as far as Rue de l'Hôtel-de-Ville on the left, which we follow as far as the Hôtel de Sens. Then, opposite the latter, take the Rue de l'Ave-Maria, turn left along Rue des Jardins as far as the Rue Charlemagne behind the church of Saint-Paul-Saint-Louis and the Lycée Charlemagne. Turn left as far as the Rue de Fourcy, then, turning left again, take the Rue François-Miron which leads back to the Place Saint-Gervais.

The Cloître des Billettes

No. 24, Rue des Archives (entrance free). This is the last surviving cloister in Paris. Dating from the XV century, it is a relic of the old monastery of the Billettes, otherwise the monks of the Charité Notre-Dame, of which the near-by church, rebuilt in the XVII century, is now a Protestant church (note curious circular choir).

The National Archives

The archives are in two of the finest houses of the Marais district, * the Hôtel de Soubise (No. 55 rue des Francs-Bourgeois) and the ** Hôtel de Rohan (No. 87 Rue Vieille-du-Temple).

It was on the site of the Hôtel de Clisson, of which the entrance door with pepper-pot turrets survives at No. 58 Rue des Archives and is well worth seeing, that Delamair in 1704 built for Mme de Soubise and the Cardinal de Rohan the two adjacent houses which are named after them. Napoleon installed the Archives in the Hôtel de Soubise and the national press in the Hôtel de Rohan. The press was moved in 1925 when the Hôtel de Rohan was also handed over to the Archives. Today the archives themselves are in modern buildings next to the two mansions, while the "salle de travail" and more particularly the *Musée de l'Histoire de France* occupy the reception rooms of which many still have their lavish decorations.

Do not miss:

At the Hôtel de Soubise — the incomparable * *Court of Honour*, surrounded by a colonnade which frames the majestic façade decorated with the Four Seasons by *Robert de Lorraine*; the state rooms on the ground floor and the first floor (* *salon d'Hiver*, * *chambre à coucher*, * *salon ovale* etc...) with their carved panelling, gilded or painted in delicate colours and further enhanced by paintings by *Boucher*, *Natoire*, *Pierre*, *Van Loo*, *Restout* etc... an admirable example of the Regency style of decoration. In these rooms is housed the museum, which has one of the finest collections of historical objects in Paris and is extremely evocative of the past. Among the many exhibits are the oldest documents in the archives, a model of the Bastille, the table on which lay the wounded Robespierre, the infernal machine of Fieschi etc... Special exhibitions are often arranged (see Table of Museums).

At the Hôtel de Rohan see the court of honour in front of the façade (more sober than the Soubise one) and, in particular, in the courtyard on the right, at the entrance to the old stables, the masterpiece of *Robert Le Lorrain*, the bas-relief of the ** *Chevaux du Soleil*; the reception rooms decorated with tapestries and particularly the * *Salon des Singes*, painted by *Huet*, the old chapel of the Rohan cardinals (see Table of Museums).

The Quartier du Temple

This noisy district, in which very few monuments remain, was the scene of one of the greatest tragedies in history.

In the Middle Ages it was the site of the famous "enclos du Temple" (Temple close). Built by the religious and military order of the Knights Templar, who were responsible for guarding the Royal treasure, the "enclos" covered an area of about 15 acres and consisted of a vast collection of buildings. In 1312 Philippe le Bel, growing anxious at the power of the Templars and perhaps wishing to know the source of their wealth, sentenced the Grand Master and about fifty of the knights to the scaffold and suppressed the order. But the buildings remained and passed to the order of the Knights Hospitaller of St John of Jerusalem.

In the XVII and XVIII centuries the Palais du Grand Prieur welcomed many distinguished people who came, however, in search of distinctly wordly pleasures. The Hospitallers were driven out by the Revolution and the "*Donjon du Temple*", a XIII-century tower, became a prison for the Royal family when they were arrested in August, 1792. Louis XVI was a prisoner there until his death, Marie-Antoinette left it only to be moved to the Conciergerie and Louis XVII remained there until his mysterious disappearance, now fairly well proved. The child who was doubtless substituted for him died there on 8th June, 1795; he was buried at the cemetery of Sainte-Marguerite (see page 109). Louis' sister, Madame Royale, remained there the longest and was freed after Thermidor. In order to wipe out all reminder of this tragedy, the tower was demolished in 1808. It stood between the present Town Hall of the 3rd Arrondissement and the square which was laid out during the Second Empire. A plan of the district, inscribed in marble, which is to be found opposite the Ecole des Arts Appliqués in the Rue Dupetit-Thouars, shows what the site used to look like and what it is now.

The Church of Sainte-Elizabeth

There is a XVII-century church in the Quartier du Temple which is little known but very interesting. The church of Sainte-Elizabeth was formerly the chapel of the convent of the "Filles de Sainte Elizabeth". It is now the chapel of the Order of Malta. It contains among other works of art some XV and XVI century Flemish * panelling made for the abbey Saint-Waast of Arras.

The visitor should also see the picturesque "*Carreau du Temple*", a covered market reserved formerly for dealers in old clothes but where today one finds nothing but new ones. The market is north of the Town Hall.

Conservatoire National des Arts et Métiers and the Abbey of Saint-Martin-des-Champs

The entrance is at No. 292 Rue Saint-Martin.

For those interested in archeology it is most important to visit the two principal remaining buildings of the old abbey of Saint-Martin-des-Champs: the church and the refectory.

It is impossible to see the inside of the church without obtaining a ticket at the *Musée du Conservatoire des Arts et Métiers*

(museum of arts and crafts), which has installed some machines in this building. The refectory is occupied by the library of the Conservatoire and permission of the chief librarian is necessary to enter it.

The church of *Saint-Martin-des-Champs* is particularly worthy of study because it shows the transition from the Romanesque to the Gothic style. In the ambulatory there is the earliest example in Paris of the Gothic pointed arch, executed with touching clumsiness. From the Rue Réaumur and the Rue Vaucanson one has a fine view of the tower and the Romanesque chevet, which has been restored and disencumbered.

The refectory dates from the XIII century and bears the mark of the bold and harmonious genius of the architect of the Sainte-Chapelle, *Pierre de Montereau*. The lines are pure Gothic. The elegance of the columns and the grace of the decorations are noteworthy. The visitor should see the outside of the south portal. On the right is the pulpit of the monk who used to read aloud during meals.

The library, which has a wealth of books on technical sciences, is completed by one of the museums least known to the general public, but which is one of the most interesting. A visit cannot be too strongly recommended. The steam carriage, ancestor of the motorcar, invented by Cugnot in 1770, and the aeroplanes of Ader and Blériot are included in the collection. In many of the rooms there are paintings and sculptures of great artistic value. The visitor will realise also that Vaucanson deserves to be better known for his frames for silk weaving than for his duck which was no more than a minor masterpiece of clockwork. We should add that this famous mechanism is not in the museum and that its whereabouts — if it still exists — are not known.

The Church of Saint-Nicolas-des-Champs

The church is at No. 254 Rue Saint-Martin and Rue Cunin-Gridaine (named after a minister of Louis Philippe).

This church (XV and XVI centuries) was originally a chapel belonging to the Abbey of Saint-Martin-des-Champs. The nave is beautiful. The chapels contain paintings and sculptures of the XVII and XVIII centuries and "Saint Vincent de Paul taking the place of a galley slave" by *Bonnat* (1865). Do not fail, as you leave the church, to admire the pretty Renaissance portal on the south façade (Rue Cunin-Gridaine) beside the unusual presbytery.

FROM THE HALLES TO THE CHÂTELET

(See Plan 27)

Start from the *Halles*. After going round the main pavilions and the *Bourse de Commerce* (note Soissons column), visit the church of *St-Eustache*. Take Rue Baltard; turn left along Rue Berger to Square des Innocents (*Fontaine des Innocents*). Turn right along Rue St-Denis then along Rue de Rivoli to *Tour St-Jacques*. Cross Place du Châtelet from Théâtre Sarah-Bernhardt to the fountain and the Théâtre du Châtelet. Retrace steps to visit old district behind latter on the Quai de la Mégisserie; thence along quay to Place du Louvre.

The Halles Centrales

The Paris market has been at the Halles since the XII century. The present pavilions were built under Napoleon III by the architect Baltard. A street through the middle is named after him. Practical, equipped with large cellars, they have long been a model of their kind.

But since the quantity of foodstuffs required is constantly increasing the problem raised by the overcrowding of the Halles is now a very real one. Several solutions have been suggested: either further to extend the present buildings by expropriations which would be both difficult and expensive or to create auxiliary markets at various points in the capital and the suburbs.

We have started this itinerary at the Halles Centrales because we advise the visitor to go there before 8 a.m. when they are full of activity, noisy and seething with people offering their merchandise, many-coloured, gigantic and gargantuan, the whole scene being very similar to what it was when Zola described it in his "*Ventre de Paris*" (the third volume of the series "*Les Rougon-Macquart*", the story of a family under the Second Empire). The Halles district is famous for its restaurants and its "*bistrot*s" where one can dine late at night and until daybreak (onion-soup and snails).

The Rue de Viarmes goes right round the *Bourse de Commerce*. On the south side of the Bourse there is an unusual column, remnant of the *Hôtel de Soissons*, restored for Catherine de Medicis by Jean Bullant, and which was perhaps an observatory or a memorial to Henri II. At its base there is a late XVIII-century fountain.

** The Church of Saint-Eustache

Saint-Eustache is generally considered to be the finest church in Paris after Notre-Dame. It is however much less frequented by Parisians than the cathedral (possibly the proximity of the Halles reduces its popularity). Begun in the XVI century, the church is Gothic in its general plan and frame-work (flying buttresses) but the decoration is in the Renaissance style. Note particularly the portals on the north and south sides. The church was finished in the XVII century but the main façade was rebuilt in the XVIII century, without however contributing to the beauty of the whole. The church was restored by *Baltard* under Napoleon III.

The inside is very beautiful. The church is not as long as Notre-Dame but is just as high and wide; there are five naves and some chapels between the buttresses. The upper parts of the pillars and the roofing are richly decorated. Note the XVII-century stained-glass windows of the apse, which are in the best tradition of the Middle Ages.

There are numerous works of art in the church, sculptures including tomb of Colbert, by *Le Brun*, *Coysevox* and *Tuby*, and a statue of the Virgin, by *Pigalle*. Among the paintings note: the Martyrdom of Saint Eustache, by *Simon Vouet* (1590-1649) and the Pilgrims of Emmaus, attributed, doubtless wrongly, to *Rubens*. The visitor should not miss the very fine epitaph to Chevert by d'Alembert which is under the organ-loft and a fine XVIII-century carpet of the Savonnerie.

The church is rich in historic memorials. Here took place the obsequies of Molière, La Fontaine, Mirabeau and Mozart's mother; here are buried Colbert, Voiture, Vaugelas and Rameau. The organ is as famous as ever. Great concerts of ecclesiastical music are still given in the church which was one of the first to echo to Berlioz' "The Deum" and Liszt's "Messe de Gran".

Walk round the outside of the church in order to see the unusual houses in the Rue du Jour and the entrance to the church in the Rue Montmartre.

* The Fontaine des Innocents

The fountain was built by *Jean Goujon* in 1549 at the corner of the Rue Saint-Denis and the Rue Berger, beside the church of the Saints-Innocents. When the cemetery and the church were done away with in 1780 the fountain was moved into the centre of the space thus created. Re-erected on a square plan it was then completed by the addition of another side by *Pajou*. The bas-reliefs of nymphs are among the most famous examples of French sculpture of the Renaissance.

* The Tour Saint-Jacques

The tower (not open to visitors) is all that remains of the church of Saint-Jacques-la-Boucherie which was built in the XVI century on the site of an old sanctuary. The church served this whole district of butchers, tripe sellers etc... and was one of the stages of the pilgrimage Saint-Jacques de Compostelle. The tower was on the south side of the main portal. It is in the flamboyant Gothic style and dates from the XVI century. Was it perhaps its beauty which enabled it to escape the demolitions of 1797? It is more likely that it was preserved for the possible uses to which a tower 170 feet high can be put, either, for instance, for police supervision or for scientific experiments. Inside the tower a statue of *Blaise Pascal* recalls the barometric experiments which he carried out there in 1648.

The statues on top of the tower were remade in the XIX century and were copied from the originals which are in the Square of the Musée de Cluny.

The Tour Saint-Jacques is now officially used as a meteorological observatory.

The Place du Châtelet

To the west of the Place there was in the Middle Ages the Grand Châtelet, a castle which protected the Ile de la Cité on the right bank. The Petit Châtelet, as the beginning of the Rue Saint-Jacques, was its counterpart on the left bank. The Grand Châtelet was used for a long time as a prison; it was demolished during the First Empire.

The Place, in its present form, dates only from Napoleon III. Two very similar theatres were built by Davioud in 1862, namely the Châtelet on the west and the Théâtre Sarah-Bernhardt. Both belong to the City of Paris.

Named first Théâtre des Nations, then Théâtre Historique, the Théâtre Sarah-Bernhardt was called on to take over, from 1887 to 1898, the functions of the Opéra Comique which had been burnt down. In 1899 the famous actress Sarah-Bernhardt made the theatre her own. She put on plays there of which a pious memory is preserved in the annals of the theatre. Among these plays were "La Dame aux Camélias" by Dumas fils, "L'Aiglon" by Edmond Rostand, etc...

Charles Dullin moved to the theatre from the Atelier and stayed there almost till his death.

Between the two theatres stands the *Fontaine de la Victoire*, sometimes called the Fontaine du Palmier or more simply

the Fontaine du Châtelet. The greater part of the fountain (originally intended to be a monument to the glory of the armies in Egypt) dates from the First Empire. Later the fountain became a monument also to the great battles of the other Napoleonic campaigns.

The monument was designed by *Bralle*. Fame, the Eagles and the Four Virtues (Justice, Prudence, Temperance and Strength) were sculptured by *Boizot*. The sphinxes date only from the Second Empire.

The *Théâtre du Châtelet*, opposite the Sarah-Bernhardt, has seating for 3,000 and its stage equipment is equalled only at the Opéra. The productions are lavish and the repertory consists mostly of musical comedies on the grand scale and melodramas.

This enormous theatre has, however, often been the setting for extraordinary and sensational artistic spectacles such as "Salome" by Oscar Wilde and the "Martyrdom of Saint Sebastian" by Gabriele d'Annunzio with music by Debussy. It was at the Châtelet, on 19th May, 1909, that Serge de Diaghilev presented for the first time in Paris the Russian ballet. It was a revelation of choreographic art of considerable importance, destined to be a lasting success. Since 1874 the *Concerts Colonne* have been given in this theatre.

The old district behind the Châtelet still has some picturesque corners. Note particularly the eagle of the Goldsmiths' Corporation, sculptured on the front of the house at No. 13 Rue des Lavandières-Sainte-Opportune, and at No. 8 Rue des Orfèvres the chapel of the same corporation, built by Philibert Delorme, but now delapidated.

SAINT-GERMAIN-L'AUXERROIS, THE LOUVRE, THE PALAIS ROYAL, THE PLACE VENDÔME, THE RUE SAINT-HONORÉ AND THE RUE DE RIVOLI

(Plan 26-27)

From Saint-Germain-l'Auxerrois cross the square courtyard to the **Palais* and ***Musée du Louvre*, then out and under the *Arc du Carrousel* to visit the *Tuileries*, the *Orangerie* and the *Jeu de Paume*, now along Rue St-Florentin to Rue St-Honoré—turn left to see No. 398 where Robespierre lived during the Revolution with the joiner Duplay. Back along Rue St-Honoré to the church of the Assumption, then turn left into the **Place Vendôme*. Cross the Place into the **Rue de la Paix*. Turn right along Rue Dausen and right again along Rue Louis-le-Grand to the *Marché Saint-Honoré*. Cross the market to rejoin Rue St-Honoré and turn left along it; see the church of *Saint-Roch* and the *Place des Pyramides* and continue past the *Café de la Régence* where J.-J. Rousseau and later Bonaparte played chess (the latter's table is still to be seen) to the *Place du Théâtre Français*. Visit the *Comédie Française*, the **Palais-Royal* and its gardens and leave the gardens by the passage on the north side. See façade of the *Bibliothèque Nationale* in the Rue des Petits-Champs (*Hôtel Tubœuf*). Go left round the building and follow Rue de Richelieu noting at No. 58 the court of honour of the *Bibliothèque* (early XVIII-century by Robert de Cotte) and opposite the Square Louvois (fountain representing the rivers of France, by *Visconti* and *Klagmann*, 1840). Along Rue Colbert (on left remains of the *Hôtel de Nevers*, then fountain); turn right along Rue Vivienne, then turn left along *Galerie Vivienne*, example of the passages, numerous in this district and much frequented in the XIX century, but now very quiet. On left, beyond the turning, a passage leads to *Notre-Dame des Victoires*. Visit the church then go along Rue Vide-Gousset to Place des Victoires and down Rue Croix des Petits-Champs, passing in front of the *Banque de France* (inside XVIII century "gilded Gallery", can be visited on obtaining written permission). Rue Croix des Petits-Champs leads back to the Rue S.-Honoré, down which turn left; noting on right the church of the *Oratoire*; then, at No. 3, the fountain of the Cross of Trahoir by *Soufflot*, 1775, and finally at No. 115 a fine XVIII century house.

The * Church of Saint-Germain-l'Auxerrois

The church is on the Place du Louvre. It is dedicated to Saint Germain, bishop of Auxerre.

Before the church of the Oratory was built, it was frequented by the kings and queens who lived at the Louvre, with whom it has many associations.

The church has been constantly altered and rebuilt and therefore contains a great mixture of styles. The bell-tower (XII-century) is Romanesque; the choir, the apse, the central portal (XIII century, statue of Sainte Marie l'Egyptienne), the porch and the nave (XV century) are Gothic. On the north side there is a charming Renaissance portal which can be seen only from the yard of the Ecole Communale. Some of the chapels and the portal of the left side are Renaissance. The Town Hall of the 1st Arrondissement (in a style matching the church) and the campanile which stands between them are reproductions built by *Ballu* in 1860.

Among the works of art in the church are:

— In one of the chapels on the north side, Saint Peter Nolasque (founder of the order of Our Lady of Mercy), picture by *Sebastien Bourdon* (XVII century).

— At the entrance to the south aisle Holy Water vessel of the Three Angels, in marble, by *Jouffroy* (1844), after a design by *Mme A. de Lamartine*.

— In the chapel of the Virgin, a XVI-century reredos in stone. A Virgin and Child of the XV century.

— The XVII-century Banc d'Œuvre (churchwardens' pew) after designs by *Le Brun* and *Perrault*.

— The stained-glass windows of the transept (XV and XVI centuries).

— The wrought-iron railings of the choir (XVIII century).

The Louvre

History. — The origin of the name is very uncertain. The word "Louvre" may come from "loup" or from "lépreux" or from "lower" (a word brought by the Norman invasion and meaning fortified enclosure). None of these explanations has become established as the right one.

The history of the Louvre is long and complicated. It was first a palace, several times rebuilt and continually enlarged. From Philip Augustus to Napoleon III nearly every sovereign has contributed to its development.

There was in the first place a feudal Louvre, that of Philip Augustus. It consisted of a large Keep of which the site is still defined on the ground of the square courtyard. It was a symbol of the royal power, built at the beginning of the XIII century outside the boundaries of Paris which it protected at this point.

Then under Charles V the keep was surrounded by buildings forming a square courtyard with a tower at each corner (the location of these buildings is also defined on the ground of the square courtyard). At the same time the surrounding wall of Paris was pushed further out and the castle lost its military significance. The king installed his library there. A miniature on a XIV century manuscript, "Les très riches heures du Duc de Berry", shows us what the feudal Louvre looked like. All that remains of it is a low room with two pillars and part of a vaulted roof.

In the XVI century Francis I decided to make the Louvre habitable. He entrusted the work to a group of artists from the Fontainebleau school under the direction of the architect *Pierre Lescot* and the sculptor *Jean Goujon*. The keep was demolished and the buildings on the west and south sides were pulled down and rebuilt in the style of the time. This work survives in the

south-west corner of the present square courtyard. It was the first brilliant example in Paris of the new style which broke with all Gothic tradition. In the time of Henri II, instead of keeping to the original plan, it was intended to make Charles V's building four times as big, namely the present size of the square courtyard. But the work was not completed so that in the second half of the XVI century the Louvre had two wings which were pure Renaissance and two, the north and east wings in their original form, which were Gothic.

Catherine de Medicis, having taken a dislike to the Hôtel de Tournelle where her husband had died, came to live at the Louvre. It was there that her eldest son, Francis II, was married to Mary Stuart in the Salle des Cariatides, so named because of the sculptured figures, by Jean Goujon, which support the music gallery. It was there that she awaited the end of the massacres of Saint Bartholomew's Eve (23-24 August, 1572). But not liking it at the Louvre, even though modernised, she wanted to build a palace in the Italian style which would remind her of her youth.

The architects *Philibert Delorme* and later *Jean Bullant* built, much further to the west, between the present Pavillon de Flore and the Pavillon de Marsan, at right angles to the Seine, the Palais des Tuileries, named after a tile factory which occupied the site in the XV century.

At this time was born the great idea of joining the two palaces, the Louvre and the Tuileries, by two galleries on the north and south so that, when the buildings in the middle were removed, the whole would create an immense courtyard surrounded by the largest palace in the world (see plan on page 138).

First was built the "petite galerie", at right angles to the Seine, then the ground floor of the gallery parallel to the river. This was the "*galerie du Bord de l'Eau*" or "grande galerie", which was completed by Henri IV. To join it to the Tuileries he built the *Pavillon de Flore*. He lived for a long time at the Louvre and it was to the Louvre that they brought him dying from the knife of Ravallac.

Louis XIII and Richelieu also took an interest in the Louvre. They concentrated their efforts on the east side in order to realise the fifty-year-old plan of enlarging the square courtyard to four times its size.

The west front was finished under Louis XIII by the architect *Le Mercier*. He built the *Pavillon de l'Horloge* and extended it to the north with a symmetrical copy of the work of *Lescot*. Unity of style was thus maintained.

The square courtyard was more or less completed during the reign of Louis XIV. The architect *Le Vau* was first in charge of the work. He doubled the length of the south side and built the north and east wings. The outside façade of the east wing called for special care since it was the entrance front and a number of plans were considered. The architect *Le Bernin* was even brought from Italy but his plans were rejected. Finally a commission which included *Claude Perrault* (doctor and amateur architect), produced the idea of the famous colonnade.

At the Tuileries was built the *Pavillon de Marsan* which completed the palace on the north in the Rue de Rivoli.

Finally Louis XIV, who had been living at the Louvre since 1652, carried out many alterations and new decorations. The painters *Le Brun*, *Le Sueur*, *Philippe de Champagne*, *Noël Coypel* and the Italian *Romanelli* contributed. It was at this time that the *Galerie d'Apollon* was decorated.

But in 1680 when the new buildings of the square courtyard were still without a roof all the work was stopped. Louis XIV and the court moved to Versailles. Then began in the history of the Louvre a long period of abandon and neglect. Artists came to live there; academies met there; there were exhibitions of painting; the idea of starting a museum developed.

But this cultural activity did not prevent the dilapidation of the palace. Houses were built in the courtyard, shops were built against the outside walls. In 1750n consideration was even given to its demolition. The Director of Fine Arts in the reign of Louis XV, *Marigny*, caused work to be restarted on the palace, but this had to stop for lack of funds.

Napoleon I brought this period of neglect to a summary conclusion. He

decided to complete the plan of the kings of France by joining the Tuileries and the square courtyard on the north side with a line of buildings parallel with the "galerie du Bord de l'Eau", thus completing the fourth side of the rectangle constituted by the Louvre and the Tuileries, the residence of the Emperor. The architects *Percier* and *Fontaine* drove out the invaders, demolished the parasitic outcrop of buildings, completed the unfinished fronts and re-arranged the apartments. They built the *Arc de Triomphe du Carrousel*, triumphal entry to the Tuileries, and began to build the north gallery, starting from the *Pavillon de Marsan*. When the gallery had been built as far as the entrance gates of the Carrousel, the work was interrupted once more by the collapse of the empire in 1814.

Napoleon III finally completed the Louvre. The architects *Visconti*, then *Lefuel*, finished the gallery along the Rue de Rivoli. In addition they extended part of the north and south galleries inwards at the square courtyard end. In 1863 the grand design of the sovereigns of France was completed after three hundred years.

But hardly had the rectangle of the Louvre been closed on the north side when it was opened again on the west. In 1871 the Commune of Paris set fire to the Tuileries, the imperial residence. The ruins were cleared twenty years later, thus opening up the magnificent **view towards the Champs Elysées and the Arc de Triomphe.

The site of the palace and the courtyard of the Tuileries is now laid out as gardens.

Thus the Louvre, one of the largest palaces in the world, begun under Philip Augustus in the XIII century, was not finally completed until the end of the XIX.

After this summary of the history of the Louvre, inseparable, as we have seen, from that of the Tuileries, we know sufficient of the stages of its construction to be able to appreciate a tour round the outside and the inside, starting from the Place Saint-Germain-l'Auxerrois. It is usual to start from the entrance in the middle of the colonnade since this was intended in the royal plan to be the main entrance to the Louvre (see plan page 138).

We enter by the *Pavillon Saint-Germain-l'Auxerrois* flanked by the ** Colonnade and surmounted by a pediment, decorated in 1808 by the sculptor *Lemot*, representing the crowning of Napoleon by Minerva accompanied by the Muses, Love and a Victory who carries crowns and palm. The Restoration replaced the bust of Napoleon with that of Louis XIV. In the middle of this pediment in pure First Empire style this was an absurdity although the general effect of the façade is thoroughly XVII century.

We enter the * Square Courtyard. The two façades on our right and left as we go in date from Louis XIV. To the north is the *Pavillon Marengo* of which both wings are of the same period. To the south is the *Pavillon des Arts* of which the left wing was built by *Le Vau* while the right wing is the work of *Pierre Lescot* and takes us back to the Renaissance and the time of Francis I.

Opposite we see the *Pavillon de l'Horloge*, built by *Le Mercier* in 1624 under Louis XIII. The * south part is the work of *Pierre Lescot* with sculptures by *Jean Goujon*. We now go through the arch. The other side of the *Pavillon de l'Horloge* consists of the *Pavillon Sully*. From there we can see the general plan of the pavilions built under Napoleon III on each side of the nondescript small squares of the Carrousel. In the middle of the first square, on a very high base, is the equestrian statue of La Fayette, by *P.-W. Bartlett* given to France in 1900 by American children. The second square contains only a bronze group, the Sons of Cain, by *Paul Landowski*. The two large blocks of buildings, loaded with columns and sculptures, which extend to the Place du Carrousel, beyond the hideous memorial to Gambetta, are part of the considerable contribution made by *Visconti* and *Lefuel* under Napoleon III. They are, on the left, the *Pavillon Daru*, the *Pavillon Denon* (main entrance to the museum) and the *Pavillon Mollien* (occupied by the Administration of the National Museums) — on the right, the *Pavillon Colbert*, the *Pavillon Richelieu* and the *Pavillon Turgot*.

Among the many allegorical motifs with which the two façades are decorated and which celebrate the beauty or the merit of the Arts, of Commerce, of the Sciences etc., — the work of about a dozen sculptors — one can with justice pick out the pediment by *Simart* on the *Pavillon Denon* and by *Duret* on the *Pavillon Richelieu*. On these two pavilions, which are opposite each other, there are also four groups by *Barye* of which the models are in the museum and which have much contributed to his fame: Peace, War, Strength and Order. They are clearly superior to all the rest of this conventional and academic ornamentation which one must admit, however, is in harmony with the architecture and has a certain power, notably in the caryatids, so typical of what is now normally called the style of Napoleon III.

We will go along the buildings on the right-hand side. The *Pavillon de Rohan*, built under Louis XVIII, has a gateway which would lead us into the Rue de Rivoli, towards the Palais Royal, the Théâtre-Français and the Rue Saint-Honoré. In the Rue de Rivoli we should find on our right another building dating from Napoleon III, now occupied by the *Ministry of Finance*.

We choose rather to stay in the Place du Carrousel. Beyond the gateways, the gallery decorated with great pilasters which support pediments is all that remains of the buildings by *Percier* and *Fontaine*. Beyond this gallery the *Musée des Arts Décoratifs* occupies the end of the wing and the *Pavillon de Marsan*, rebuilt by *Lefuel* after the Commune.

As we go from the Pavillon de Marsan to the *Pavillon de Flore*, we think of the ill-fated Palace of the Tuileries which *Philibert Delorme* built for Catherine de Medicis and which was later altered or completed by *Jean Bullant*, *Androuet du Cerceau*, *Le Vau*, *Fontaine*, *Percier* and *Lefuel* only to come to a tragic end as the victim of revolutionary incendiarism. The Pavillon de Flore, like the Pavillon de Marsan, was rebuilt after the Commune. Do not fail to see, although it is too high from the ground to be examined easily, the Flore by *Carpeaux* which decorates the south front. The Musée du Louvre has a replica of it in terra-cotta. More exactly described, it is Flora surrounded by Cupids: the goddess of flowers and gardens, kneeling beneath a shrub laden with spring flowers, smiling at six cupids playing around her.

On the Quai des Tuileries we go along the wing which follows the Pavillon de Flore (occupied, like the pavilion itself, by the administration of the national lottery); it is the work of *Lefuel* as are the gateways of the Carrousel, decorated by *Jouffroy* and *Mercier*, which we reach next. We then walk past the Louvre of Henri IV — the work of *Baptiste* and *Jacques du Cerceau* — and then past that of Catherine de Medicis with its fine main window.

Finally we reach the *Garden of the Infanta*, with its nondescript statues. On its left is the Petite Galerie and at the back is the south front of the square courtyard, built by *Claude Perrault*. The Infanta whose memory lingers in this flowered garden was only a little girl who had been betrothed to Louis XV and who was repudiated after living for a few years in the palace. Her father was Philip V of Spain.

We have now completed our tour and are back on the Place du Louvre.

We can visit only those parts of the inside of the palace which have been converted into museums. We would strongly advise the visitor to inspect first the architecture of the staircases and the decoration of the rooms and to return later to inspect the collections. Particularly worth seeing as architecture and decoration are:

— The Galerie d'Apollon, decoration by *Le Brun*, central ceiling by *Delacroix*, "Apollo fighting the monsters".

— The apartments of Ann of Austria, decorated by *Romagnoli* (Roman sculpture).

— The rooms of the Colonnade, panelling of the King's room.

- The Cour du Sphinx.
- The Salle des Cariatides (Greek sculpture).
- The Galerie Egyptienne, by Percier and Fontaine (Egyptian room).

The many and important alterations necessitated by the conversion into a museum make it impossible to gain an impression of the Louvre as it was under Louis XIV with his court.

Many of the works of art which were in the Louvre in the XVII century have been moved to other buildings. On the other hand there have been added many XIX-century paintings, some of them successful such as the ceiling of the Galerie d'Apollon by Delacroix. Not all however are of the same quality.

The Musée du Louvre

The museum is divided into six departments:

1. *Oriental antiquities.*
2. *Egyptian antiquities.*
3. *Greek and Roman antiquities.*
4. *Sculpture of the Middle Ages, the Renaissance and modern times.*
5. *Objets d'Art of the Middle Ages, the Renaissance and modern times.*
6. *Paintings and drawings.*

The visitor is most strongly advised not to attempt a complete visit in a single day or even in two. The only result would be complete exhaustion without any benefit for the mind except a jumble of confused memories. Even the knowledgeable visitor who is used to museums should not attempt in one day to see more than a few rooms of one department.

A complete reorganisation of the museum has been taking place for some years. It was interrupted by the 1939-45 war and delayed by material difficulties largely caused by the war. It still remains to be done for the French school of painting and for several foreign schools.

We can therefore, for the time being, provide only an incomplete idea of the vast museum of the Louvre. Until the completion of the reorganisation, the visit is limited to those rooms which have been finally or provisionally reorganised. Owing to shortage of staff some of these rooms may, on certain days, be closed to the public. Finally we would mention the guided parties which are organised by the Direction des Musées de France and for which tickets may be obtained in the old Manège Impérial on the ground floor of the Pavillon Denon.

It is impossible in this guide to give even an impression of the collections in the museum. It is an encyclopaedic museum which needs several days for even a superficial visit.

Rather than offer the reader a series of dull lists we will merely give topographical instructions, referring very briefly to a few masterpieces.

We would mention first that the Louvre does not contain examples of all the arts and techniques. The *prehistoric and Gallo-Roman collections* are at the Château de Saint-Germain-en-Laye (Seine-et-Oise, see page 219), the *Asiatic arts* are at the Musée Guimet (Place d'Iéna - métro Iéna, see page 322); the *Impressionist school of painting* is at the Jeu de Paume (Jardin des Tuileries - métro Concorde, see page 322); the *Nymphs* by Monet are at the Orangerie (Jardin des Tuileries - métro Concorde, see page 324); *contemporary painting since the Impressionists* is at the Musée National d'Art Moderne (15, Avenue du Président Wilson - métro Alma-Marceau, see page 320); *popular arts and traditions* are at the Palais de Chaillot (métro Trocadero, see page 326). Finally most of the *French paintings* are provisionally at the Petit-Palais (Avenue Alexandre III - métro Champs-Élysées-Clemenceau, see page 326) until the rooms at the Louvre are ready.

The Louvre therefore contains at present the following categories:

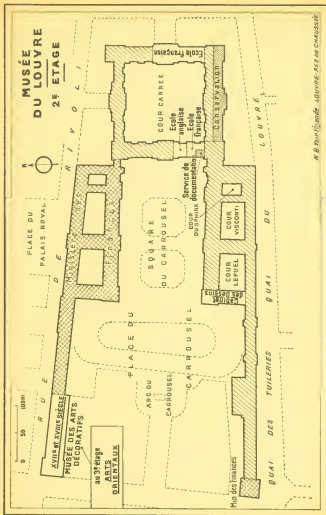
Oriental Antiquities : ground floor of the north half of the Cour Carrée, or square courtyard, from the gateway of the Pavillon de l'Horloge to the gateway of Saint-Germain l'Auxerrois and looking onto the Square du Carrousel, the Rue de Rivoli and the Place St-Germain l'Auxerrois (*stele of the Vultures, statues from Goudea, various objects from Mari, the stele of Hammurapi, the Apadana capital from Susa, the friezes of lions and archers, statues from Palmyra, winged Assyrian bulls*).

Moslem Arts : first floor of the Pavillon de l'Horloge, between the Square du Carrousel and the Cour Carrée.

Egyptian sculpture : on the ground floor south-east of the Cour Carrée, from the gateway of the Pont des Arts to the gateway of St-Germain l'Auxerrois, looking onto the Quai du Louvre and the Place St-Germain l'Auxerrois (*sphinx of Tanis, stele of the king-serpent, Mastaba, crouching scribe, Salt head, columns from the temple of Ounas, the god Amon protecting Tutankhamen, bas-relief of King Seti I, statue of Osiris*).

Egyptian objets d'art : first floor, on the south side of the Cour Carrée, overlooking the Quai du Louvre (*bust of Psammetique III, Horus making a liberation, the queen Karomana, small statue of Isis, furniture*).

Greek and Roman sculpture : ground floor of the wing parallel with the Grande Galerie (Galerie Mollien et Denon), looking onto the Square du Carrousel, ground floor of the Petite Galerie, looking onto the Jardin de l'Infante, ground floor of the south-west corner of the Cour Carrée, from the Pavillon de l'Horloge gateway to the Pont des Arts gateway (*the Victory of Samothrace, fragments from the Parthenon, suppliant Barberini*).



Diana of Gabii, Venus Genetrix, Venus of Arles, Child with a goose, Venus of Milo).

Greek and Roman objets d'art : on the first floor of the south half of the west wing of the Cour Carrée between the Square du Carrousel and the Cour Carrée (Etruscan art, bronzes, jewelry), and on the first floor of the south wing of the Cour Carrée, overlooking the Quai du Louvre (ceramics).

Mediaeval, Renaissance and XVIII-century sculpture : ground floor of the south wing looking onto the Carrousel gardens, from the Carrousel gateway to the gateway of the Lions (tomb of *Philippe Pot, Virgin from Olivet, Diana from Anet, tomb of Birague by Germain Pilon, tomb of Chabot, slaves by Michael Angelo, bas-reliefs from the Fontaine des Innocents by Jean-Goujon, nymph by Benvenuto Cellini, Resurrection of Christ by Germain Pilon, tomb of Mazarin by Coysevox and Tubi, Milon de Crotone by Puget).*

XVIII and XIX-Century sculptures are not on show since the Ministry of Finance occupies the rooms intended for these collections.

Objets d'art of the Middle Ages, the Renaissance and modern times : first floor of the east wing, the north wing and the north half of the west wing of the Cour Carrée, overlooking the square du Carrousel, the Rue de Rivoli and the Place St-Germain l'Auxerrois (*panelling from the Château-Neuf of Vincennes, the "Bataille de Jarnac" tapestry executed at Cadillac, XVII-century; goldsmiths' work and Byzantine enamels; Harbaville triptych; equestrian statue supposed to be of Charlemagne; XV-century tapestries; Vierge Glorieuse, Jardiniers, Concert champêtre; enamels from the Meuse, the Rhine and Limoges; goldsmiths' work; reliquaries and statuettes of the Virgin; in glass-cases, ivories; the Descent from the Cross (XIII-century) and several of the Virgin and Child (XVI-century), Italian Renaissance bronzes by Riccio, Donatello etc., Flemish XVI-century tapestries; the Chasses de Maximilien, enamels by Leonard Limosin, ceramics by Bernard Palissy).*

The Crown Jewels: *Galerie d'Apollon* — on the first floor of the Petite Galerie, overlooking the garden of the Infanta (historic jewels and gold plate connected with the history of France: the famous diamond which the Regent bought in 1717 and which is named after him, *statuette of the Virgin, enamels, chased boxes, plaque of the Saint-Esprit, precious stones, articles*

from the treasure of Saint-Denis, coronation regalia, carpets from the Savonnerie, etc...).

PAINTING: For a complete and rational visit of the three kilometers of galleries and rooms we advise the following itinerary:

—Entrance by the *Porte Denon* (see plan page 138).

—Denon staircase (to the right).

—Winged Victory.

—Italian primitives (to the right).

—*Salon Carré* (Italian, French, Flemish and German mannerists). Monumental distemper paintings by *Giulio Romano*. Paintings by *Fra Bartolomé*, *Annibale Carracci*, *Borrochi*, *Guido*. Tapestry cartoons by *Jordaens* will soon be displayed.

—*Grande Galerie*. It is reserved, up to Leonardo da Vinci's *Gioconda*, to the formation and development of the Renaissance classicism. After a bay where are exhibited opposite paintings by mannerists and by *El Greco*, we come to the paintings of the French, Italian and Spanish schools directly influenced by *Caravaggio*. The two last bays are devoted to the French 17th cent. school. At the far end of the gallery *Claude Lorrain* and *Nicolas Poussin*, successors of the great masters of the Italian Renaissance, represent French classicism. A portrait of Louis XIV, by *Regnaud*, recalls the fact that the king—together with Francis 1st of France—whose portrait by Holbein faces the *Gioconda*—was the founder of the royal collection.

—*Salle Van Dyck*, devoted to the Flemish school.

—*Galerie Médicis* (Medici gallery), in the *Salle des Etats*, with *Rubens'* 21 paintings, dedicated to Marie de Medicis, Queen of France.

—Dutch school, in a gallery near the *Pavillon de Flore*.

—Sixteen cabinets surrounding the Medici gallery. The eight on the river side are devoted to the Primitives of the North in the following order: French primitives of the 14th cent.; Flemish primitives of the 15th cent.; *Pieta d'Avignon*; French primitives of the North, 15th cent.; French primitives

of the Loire school (Jean Fouquet, Maître de Moulins); Memlinc cabinet; Matsys and Ieronimus Bosh cabinet; 14 portraits from the Urbino castle, paintings by *Juste de Gand* and *Pedro Berruguete*. The eight on the Tuileries side are divided into two series. Four of them contain 16th cent. portraits (*Dürer-Holbein*, *Bruegel-Mabuse*, large size portraits-small size portraits, *Clouet-Corneille de Lyon*). The four others are devoted to small Dutch paintings: *Rembrandt*, *Vermeer*, *Terborg*, *Bruegel de Velours*.

—Go next to the second floor of the Cour Carrée (consult a guide for the proper direction) for the 18th cent. paintings: Italian room, *Watteau-Chardin* room, rococo-room (*Boucher*, *Fragonard*, English painting), neo-classical room (*Hubert-Robert*, *David*, *Goya*).

—Rooms of the west wing of the Cour Carrée (first floor) for the small size paintings of the 19th cent. (Moreau-Nélaton room, Corot-Barbizon room, Franco-English room).

—Monumental paintings of the 19th cent. (*David*, *Géricault*, *Gros*, *Delacroix* and *Courbet*) are shown in the Daru and Mollien rooms on the first floor. The rooms between the Mollien staircase and the Grande Galerie contain portraits of the French school, a continuation of the Daru and Mollien rooms.

The Place and Arc du Carrousel

The Place du Carrousel is the former "parterre de Mademoiselle" (de Montpensier). The name was changed to commemorate a magnificent tournament — or "carrousel" — given here by Louis XIV in 1662.

At that time the Place was not as large as it now is. The *Hospice des Quinze-Vingts*, founded by Saint Louis for 300 blind people ($15 \times 20 = 300$), the Rue Fromenseau, Rue St-Thomas du Louvre and Rue St-Nicaise then occupied the sites of the Benon and Richelieu pavilions and the monument to Gambetta as well as the gardens behind the latter. On 24th November, 1800 an attempt was made on Napoleon's life — with an infernal machine — in the Rue St-Nicaise. Several houses were destroyed and this provided an opportunity for enlarging the Place du Carrousel. In 1850 however, there were still buildings to the south of it.

The Arc de Triomphe du Carrousel was erected in 1806 by the architects *Percier* and *Fontaine* to commemorate the Napo-

leonic victories. The bas-reliefs and inscriptions honour the victories of Ulm and Austerlitz, the creation of the kingdoms of Bavaria and Wurtemberg, the conference at Tilsit, the entry of the French armies into Vienna and Munich and the peace treaty of 27th December, 1805.

Bonaparte, when he looted works of art during his first Italian campaign (1797), took the famous horses from the façade of Saint Mark's in Venice and brought them to Paris. They were placed on top of the arch in 1807. In 1815, however, the victorious allies gave them back to Venice. It is therefore their replica only which leads the present quadriga, sculptured by *Bosio* in 1828. It has never been very clear whether the magnificent woman standing in the chariot represented the Restoration, the Charter, Peace or simply France. The identity of the other two allegorical figures of women is equally vague.

But the main originality of the Arch does not lie in this group but in the union of two styles — that of Roman antiquity (the arch of Septimus Severus in Rome served as model) and that of modern military sculpture. For instance, in the marble bas-reliefs which are above the doorways the sculptors *Clodion*, *Lesueur* etc... have done their best to harmonise the costumes of the First Empire with the winged Glories carrying crowns and palms which, in a very classical style, surmount the principal arch.

This glorification of the imperial armies, linked architecturally with that of the Roman emperors, shows the monument to be very clear expression of the Napoleonic idea.

Let us linger a little on this spot, which has been one of the most important settings of French history. The Palais des Tuileries extended from the Pavillon de Flore to the Pavillon de Marsan, closing the rectangle formed by the Louvre. The Arc du Carrousel was built by Napoleon to serve as a triumphal entrance. In the Palais des Tuileries, of which we have already indicated the various stages of construction (see page 134), lived Gaston d'Orléans, his daughter "la grande Mademoiselle" and later Louis XV, during his minority from 1715 to 1722. Louis XVI was forcibly taken there on 6th October, 1789 when the mob brought him back from Versailles. It was there that the rioters again ill-treated him on 20th June, 1792 and it was from this palace that he was taken, never to return, on 10th August of the following year. Then the Convention and the Comité du Salut Public met in the palace. Later, Napoleon I lived there for a considerable time and Napoleon III and the Empress Eugénie gave magnificent entertainments to which all Europe flocked. In 1871 the Communards set fire to the palace and the ruins were finally cleared in 1891 (a few fragments have been preserved and placed in various parts of Paris, in particular behind the Jeu de Paume).

But the disappearance of the Tuileries has not detracted from the Arc du Carrousel—on the contrary. In the past it played a minor role as main entrance of a palace, while now its full value is appreciated as it stands at one end of the unique vista which, with the Concorde and the Champs-Élysées, joins the Louvre to the Arc de Triomphe.

The Jardin des Tuileries

The Tuileries Gardens were first of all a park in the Italian style, designed for Catherine de Medicis. There was then a grotto decorated with ceramics by *Bernard Palissy* (fragments are preserved in the ceramics museum at Sèvres and in the Carnavalet museum). But in the XVII century Colbert commissioned *Le Nôtre* to design a huge garden in the French style. *Le Nôtre* displayed much skill in the lay-out of the flower beds and paths; he built two raised terraces at the north and south ends to counteract the differences in level and, with a great deal of taste and art, placed some statues. The gardens were opened to the public and become very popular with Parisians in the XVII, XVIII and XIX centuries.

The gardens have not changed much since the time of *Le Nôtre*, but they are now encumbered with too many statues, often of little artistic worth. It would be better if only the statues of the XVII and XVIII centuries were kept, with the exception, however, of the works of the two sculptors of animals, *Barye* and *Cain*, and of the remarkable monument to *Cézanne*, by *Maillol* (near the Orangerie). Thus cleared, the Jardin des Tuileries would appear as a fine museum of sculpture. There would then be more room to admire, round the octagonal basin, the groups of sculpture representing various rivers:

The Rhône and the Saône, by *Guillaume Coustou*.

The Loire and the Loiret, by *Van Clève*.

The Tiber, also by *Van Clève* but copied from the antique (original in the Louvre museum).

The Nile, by *Bourdy*, copied from the antique (Vatican museum).

The mythological figures which are the work of *Nicolas and Guillaume Coustou*, *Le Pautre* and *Coysevox* would also be seen to greater advantage.

The two buildings — the *Jeu de Paume*, on the Terrasse des Feuillants (along the Rue de Rivoli), and the Orangerie, on the Terrasse du Bord de l'Eau (along the Quai des Tuileries), which are now museums, were built in 1851 and 1853 respectively. They seem a bit heavy, placed as they are at the end of the gardens, but their excuse is that they shelter many masterpieces.

The *Jeu de Paume* has been, since 1946, the *Musée de l'Impressionnisme*, an annex of the Louvre. The impressionist pictures of the national collections (too few unfortunately, owing to the contempt with which the State for a long time regarded this school of painting), are here, amidst the greenery

of the Tuileries, in a perfect setting. The rooms on the ground floor show the birth of Impressionism (there are very clear explanatory notices). On the first floor we see it in its full bloom and then renewing itself. It is one of the most pleasant museums in Paris.

The Impressionists are also represented at the Orangerie by the Nymphs of *Claude Monet*, which the artist gave to the State shortly before his death. But the Orangerie is mainly used for exhibitions organised by the national museums and always very popular.

Fragments of ruins from the Tuileries have been placed near the Jeu de Paume.

Do not miss the two semi-circular seats designed by *David* for the Feast of the Supreme Being — one of the rare architectural traces left by the Revolution in Paris.

The Rue Saint-Honoré

If we look at a plan of Paris dating from before 1800 we can see that the present Rue de Rivoli did not exist. The main thoroughfare of the right bank was then (and remained so until the early XIX century), the *Rue Saint-Honoré*, which was continued westwards by the Rue du *Faubourg-Saint-Honoré*.

In the middle of the XV century there already existed a *Chaussée Saint-Honoré*. This saint, who originated from Picardy, was bishop of Amiens; the bakers adopted him as their patron saint.

The Rue Saint-Honoré is over a mile long. During the Revolution it witnessed the processions of tumbrils carrying the condemned from the Conciergerie to the Concorde. We will follow it from east to west.

The *Church of the Assumption*: At No. 263 bis, on the left-hand side of the Rue Saint-Honoré, beyond the Rue de Cambon, has been built the *Cour des Comptes* (Audit Office) on the site of the old convent of the Assumption. The church of this convent still exists and is currently known as the *Eglise de l'Assumption*. It was built between 1670 to 1676 by *Errard* and is remarkable, from the outside, for its enormous dome, far from beautiful, which dwarfs the rest of the building and which did not find favour even with its contemporaries who called it "the stupid dome".

The interior has a certain grandeur and contains a fresco by *Charles de la Fosse* (the Assumption) and pictures by *Boulogne le Jeune*, *Vien* and *Van Lao*. This chapel is now (since 1950) the church of the Poles in Paris.

We continue along the Rue Saint-Honoré. On the left, the *Rue du 29 Juillet* commemorates the last of the "Trois-Glorieuses" (the three days of the 1830 revolution).

Then, opposite the Rue de Castiglione, we come to the *Place Vendôme*. Several convents used to exist at this point; they were used as the meeting-places of political clubs during the Revolution (Jacobins, Feuillants...). All have disappeared.

The ** Place Vendôme

The finest of the royal Places of Paris was first named the Place des Conquêtes and then the Place Louis-le-Grand before it became the Place Vendôme in the XVIII century. The revolutionaries of 1789 called it the Place des Piques; the Communards of 1871 the Place Internationale. The name by which we know it today comes from the Duc de Vendôme, illegitimate son of Henri IV, whose mansion used to stand there.

The unity of style of the houses which surround the square is immediately noticeable. They were built by *Mansart* on an octagonal plan, approved by letters patent, in 1699 and it is still forbidden, even today, to alter the architecture. This obligation is further stressed by the fact that the façades and roofs are classed as historical monuments. The shop signs, too, are severely regulated.

Admirably situated between the Tuileries and the Grands-Boulevards, and far from traffic congestion and noise, the Place Vendôme is now the home of luxury trade, banks, the *Hôtel Ritz* and the *Ministry of Justice*.

The square first served as a frame for a work of *Girardon*: a 20-feet-high statue of Louis XIV which was destroyed during the Revolution (smaller replicas of this work are at Carnavalet and in the Ile-de-France museum at Sceaux). Then, between 1806 and 1810, Napoleon I erected there the * *Colonne Vendôme* or, more correctly, the *Colonne de la Grande-Armée*, as a mark of his gratitude to the valiant soldiers of the campaigns in Germany and Austria. The masonry of the column is hollow (with a staircase inside) and around it wind, in a spiral, bronze bas-reliefs made from melted-down cannon taken at Austerlitz.

Trajan's column in Rome served as a model, but the Place Vendôme column is 43 feet higher.

32 sculptors worked on the 76 episodes designed by *Bergeret*. The statue of Napoleon I, holding a victory and in the robes of a Roman emperor, is the replica, by *Dumont*, of a work by *Chaudet* which was destroyed during the first Restoration (1814).

The column itself was overthrown by the Commune in 1871. Its destruction was the subject of a decree, supported by motives, and was the responsibility of several Communards. Four years later, however, the painter *Gustave Courbet*, an artist of talent led astray by political passions, was held to be the

principal author of this act of vandalism. A Council of War sentenced him to pay a very heavy fine—at least 23 million of our present-day francs—which he was unable to do and fled to Switzerland. He died there two years later and the column was re-erected in the centre of the Place Vendôme.

In 1827 Victor Hugo, then aged twenty-five, wrote an ode, which has become famous, in honour of the column.

It was also a source of inspiration, but in a very different style, to the songwriter *Debraux* (1796-1831). For more than a century Paris has hummed the tune of "La Colonne":

"Ah, qu'on est fier d'être Français,
Quand on regarde la Colonne."

(How proud to be French, when you gaze at the Column)

Sometimes glorified and sometimes mocked, the Column of the Place Vendôme has thus fanned the enthusiasm of some and the rancour and mockery of others.

Its history reflects the changes of regime and political agitation. This may explain, but without excusing them, the acts of vandalism and the clumsy transformations of which it has been the victim.

Today it is blamed only for being much too tall for the Place Vendôme and for not fitting in with the architectural style of the surrounding houses. It was not made for the square whereas the statue of Louis XIV by Girardon was.

Among the principal houses on the Place Vendôme note the following:

- 17, built by Bullet.
- 13, *Ministry of Justice*, fine panelling (1700).
- 9, *Hôtel de Villemare* (1708).
- 14, *Hôtel du trésorier Paparel* (1704).

The *Rue de la Paix* leads from the Place Vendôme and was formerly called the *Rue Napoléon*. The peace it commemorates — and its luxury shops make it indeed a symbol of peace — is the peace of 1814 which was signed in Paris by Louis XVIII during the first Restoration, before the Hundred Days. It is one of the quality shopping centres of Paris, in particular for jewellery.

The * Church of Saint-Roch

One of the most important of the baroque churches in Paris and one of the richest in works of art, chiefly sculptures.

The first stone was laid by Louis XIV in 1653 but financial difficulties delayed the building work.

The portal was not erected until 1736. The principal architects responsible for this church were *Lemercier*, *Mansart*, *Robert de Cotte* (who designed the façade) and *Boullée*.

The architecture of Saint-Roch has many curious features. The chevet, for instance, is not oriented to the east, as in the majority of churches, but to the north. Topographical conditions here prevented the architects from observing a custom which in any case was not as strictly observed in the

XVII century as in the Middle Ages. At the extremity of the threefold nave, flanked by side chapels, we find, not one architectural element, but three chapels one after the other: the *Chapel of the Virgin*, by *Jules Hardouin-Mansart* and almost circular, comes first; then there is the *Chapelle de la Communion* and finally, added much later, comes the *Chapelle du Calvaire*. This last is open to the faithful, and to visitors, only during Holy Week. In it are a Crucifixion by *Michel Anguier*, a Mary Magdalene by *L. Moyne* and the Resurrection of Lazarus by *Vien*.

The nave has a certain grandeur. The pulpit, on the left, is supported by bronze figures of the four Evangelists and surmounted by the Genius of Catholic Truth who holds the Veil of Error over the preacher. This is a strange and massive work by *Simon Challes* (XVIII century).

Among the paintings and sculptures, which are unfortunately very badly lit, we may mention:

— In the *Baptismal Chapel*, the first on the left, the Baptism of Christ, sculpture by *Le Moyne*.

— On the pillars at the entrance to the choir, two statues: Jesus in the Garden of Olives, by *Falconet*, and Saint Roch, by *Guillaume Coustou*.

— At the end of the transepts, two large pictures each flanked by two statues: on the left, the Preaching of Saint-Denis, by *Vien*, between statues of Saint Augustine by *d'Huez* and of the crucifixion of Saint Andrew, by *Pradier*; on the right, The Curing of the "Mal des Ardents", by *Doyen*, between statues of Saint Gregory the Great, by *Le Moyne*, and Saint François de Sales, by *Pajou*.

— In the *Chapel of the Virgin*, on the cupola, Triumph of the Virgin, by *J. B. Pierre*, and on the altar, the Nativity, by *François* and *Michel Anguier* (this group came from the church of the Val-de-Grâce).

— Several memorials and tombs in various parts of the church:

a) In the chapels of the right aisle, * *Maréchal François de Créquy*, by *Coysevox*; the astronomer *Maupertuis*, by *d'Huez*; *Maréchal Bidal d'Asfeld*, artist unknown; Cardinal *Duholis*, minister during the Regency, by *Guillaume Coustou*; *Maréchal Charles de Créquy*, Governor of Paris, by *Mazeline* and *Hurtrelle*.

b) In the chapels of the left aisle, *Bossuet*, artist unknown; *Mignard*, bust by *Girardon*; *Le Nôtre*, bust by *Coysevox*.

c) Near the organ, a medallion with epitaph in memory of *Pierre Corneille* whose tomb is in the church.

There are also many paintings by masters such as *Le Sueur*, *Jean Restout* and *Chasseriau*, but the bad lighting makes it very difficult to see them.

Nearly all the masterpieces of Saint-Roch were evacuated to safety during the 1939-45 war. Some have not yet been put back in their permanent position and re-arrangements are possible when they are replaced.

Finally, it was in front of Saint-Roch, on the 13th Vendémiaire in the year IV (1795) that General Bonaparte broke up a royalist insurrection against the Convention which was then sitting in the Tuileries Palace. He gave the order to fire at point blank range at the insurrectionists who were massed on the church steps. Marks from the bullets can still be seen on the façade.

The Place des Pyramides

Surrounded by buildings with arcades similar to those of the Rue de Rivoli, the centre of this square is occupied by the best known of the many statues of *Joan of Arc* in Paris. This one, which has been several times regilded, is by *Fremiet*. Troops file past the statue on the feast of Saint Joan (12th May).

The Comédie-Française

This is the most famous theatre for comedy and tragedy. Until 1946 the building was called the Théâtre-Français. Then it was given the name of *Salle Richelieu* to distinguish it from the old Odéon, now called the *Salle Luxembourg*. But the two theatres, together, still form the Comédie-Française, created in 1860 by Louis XIV when he combined the Molière company and that of the Hôtel de Bourgogne.

Molière's old theatre had been burnt down in 1763 and had not been rebuilt; Philippe-Egalité then commissioned the architect *Louis* to build a new theatre, not, as before, to the east of the Palais-Royal but to the west of it. The building was begun in 1784 and finished in 1790.

In 1792 a rift which was of a political nature occurred in the famous company of the Comédiens de l'Odéon and the great actor Talma moved to this theatre, bringing all his republican friends with him. The "Comédie-Française" was granted a statute by Napoleon in 1812—it is signed from Moscow. The Comédie-Française has not moved since that time.

Enlarged by *Chabrol* during the Second Empire, partially burnt down in 1900, the Théâtre-Français has been restored several times but without any major alterations being made to it. After the fire the auditorium, the stage and a few dressing-rooms had to be remade but the works of art and the valuable theatre collections were luckily spared.

In the vestibule are a statue of Talma, by *David d'Angers*, one of Rachel in the part of Phèdre and one of Mademoiselle Mars as Célimène.

The auditorium has a ceiling painted (1913) by *Albert Besnard* who took as his theme the eternal Comedy of Humanity. It is a powerful composition which gave rise to some controversy and was considered very advanced when it was painted.

The Comédie-Française has a library and some interesting collections on the history of the Théâtre-Français (open only to specialists) and occasionally exhibits, in the foyer, portraits, books and various documents connected with its past, chiefly about the famous actors who have contributed to its glory. In the foyer is also the famous * *statue of Voltaire* seated, by *Houdon*, and many busts of classical or modern authors.

* The Palais-Royal and its Garden

The Palais-Royal was originally the palace of Cardinal Richelieu who had it built (1629 to 1639) by the architect *Lemercier*. He then gave the palace to Louis XIII (its name dates from this time). Ann of Austria came and lived there with the young Louis XIV when she became a widow and was

regent. But the kings of France did not live there later than 1652. This magnificent residence was, after this date, occupied only by relations or friends of the king.

Among those who lived there we may mention Mazarin; Henrietta of France, widow of Charles I of England; the Duke of Orleans and his wife, Henriette of England, and Louise de la Vallière who had a pavilion where Louis XIV visited her in secret.

Then the Palais-Royal became the property of the Princes d'Orléans who had the greater part rebuilt in 1763 by Moreau and Contant d'Ivry. About 1780, Philippe-Egalité, in order to make some money, had the idea of parcelling out the land round the whole perimeter of the garden. The architect Louis laid out the Rue de Montpensier, Rue Beaujolais and the Rue Valois and built, round the edge of the garden, the three buildings with regular façades which exist to this day. Shops, cafés and gaming houses occupied the ground floors. The gardens of the Palais Royal became very popular but had a bad reputation.

They played an important part during the Revolution (call to arms by Camille Desmoulins in 1789, and used by political clubs).

Under the First and Second Empires the Palais-Royal housed various administrations and later Prince Jérôme Bonaparte, ex-king of Westphalia. The Commune set fire to it in 1871 but it was restored by the Third Republic. It is now occupied by the Council of State, the Economic Council and the Department for Historical Monuments.

The gardens and galleries of the Palais-Royal which were for so long a busy centre of Parisian life are very quiet now. The luxury shops and famous cafés have been replaced by a few dealers in antiques, books and stamps. Only one restaurant, which is, incidentally, famous, maintains the gastronomic traditions of the area (Véfour). The gardens are now sought out for their solitude; writers and artists, seeking quiet (such as Colette and Jean Cocteau), have chosen to live in the old apartments above the arcades.

The statues placed in the gardens have no connection with the history of the Palais-Royal, nor do they agree with any well-defined artistic theme. Theme *Monument du Génie Latin* is too big, and the small cannon which shelters under a globe in the middle of a lawn is no longer fired at mid-day. A double colonnade separates the gardens from the *Cour d'Honneur*. The east front of this courtyard, called the "Galerie des Proues" (the gallery of the prows) because of the nautical motifs with which it is decorated (Richelieu was Grand-Amiral) is all that remains of the cardinal's buildings.

The present palace dates from the XVIII century (not open to the public). Do not miss the façade on Rue de Valois and that on the Place du Palais-Royal (the pediment of the left wing is by Pajou).

Richelieu built a theatre, inside the palace, at the corner of the Rue de Valois and the Place du Palais-Royal. Molière played there for a long time. It was there that he acted for the last time, on 17th February 1673, in the "Malade Imaginaire": he was taken ill during the performance and was carried, dying, to his nearby bouse, in the Rue de Richelieu. The theatre was then used for opera and finally disappeared in a fire in 1763.

The Oratoire

The oldest parts of this protestant church, or Temple, date from 1621. It was first of all the chapel of the Oratorians (Catholic order). The façade looking on to the Rue Saint-Honoré is XVIII-century.

On the Rue de Rivoli side is a fine monument, from the point of view both of architecture and sculpture, to Admiral de Coligny, who was assassinated on the night of Saint-Bartholomew.

THE GRANDS BOULEVARDS, THE OPÉRA AND THE MADELEINE

(Plan 16-17)

Start from the Place de la République; follow the St-Martin, St-Denis, Bonne-Nouvelle and Poissonnière Boulevards; turn right up the Rue Rougemont, then right again up the Rue Bergère and left up the Rue du Conservatoire. Visit the old Conservatoire. Continue along the street and turn left into the Rue Richer (Folies-Bergères). Continue along the Rue de Provence and turn left into the Rue Drouot (visit the Hôtel des Ventes). Then take the Rue de la Grande-Batelière which leads to the Rue du Faubourg-Montmartre, which will bring you back (on the right) to the Poissonnière and Montmartre Boulevards. Take the Rue Montmartre, and the Rue des Victoires which is its continuation; walk round the Bourse and come back to the Boulevard Montmartre, through the Rue Feydeau and the Rue Montmartre. Follow the boulevard leftwards and then the Boulevards des Italiens, des Capucines and de la Madeleine. Walk round the church of the Madeleine. Go up the Boulevard Malesherbes as far as the Rue Pasquier; in which visit the Chapelle Expiatoire. Then take the Boulevard Haussmann on the right and follow it as far as the Rue Mogador. Turn left into the Rue Mogador and walk as far as La Trinité. Go down the Cbaussée d'Antin as far as the Opéra (visit Opéra) and then go down the Avenue de l'Opéra.

The Grands Boulevards

From the Place de la Bastille to the Place de la Madeleine the Grands Boulevards form the huge arc of a circle, $2\frac{3}{4}$ miles in length. They were laid out on the site of the fortifications of Charles V (east of the Porte Saint-Denis) and of Louis XIII (west). Some work was done on them as early as in the reign of Louis XIV but it is since the XVIII century that they have played such an important part in Parisian life. In the XIX century in particular, their cafés, shops, theatres, etc. were the haunt of "Tout Paris". The first omnibus to run in the capital, the "Madeleine-Bastille", followed them from end to end. The east end of the Grands Boulevards has always been more plebeian than the west end which was thronged by smart society. Since 1918 the smart crowd has rather abandoned the boulevards in favour of the Champs-Élysées, but they are still full of life. Today, the visitor who is pressed for time can omit the Bastille-Republic section, but the Republique-Madeleine section is well worth seeing.

(a) From the Place de la République to the Carrefour Richelieu
Drouot

The Place de la République

The Former Place du Château-d'Eau became the Place de la République in 1879. (The fountain, known as the "château d'eau", which was originally in the centre was moved to the

Place Daumesnil). *Haussmann* decided to create this Place in 1854. It is one of the most important squares in Paris.

The monument to the Republic which stands in the middle dates from 1883. It is massive and heavy, although the lines are rather fine, and is the work of the brothers *Morice* and of *Dalou* who sculpted the lion and the bronze bas-reliefs on the pedestal. The latter depict the chief events in the history of the Republic and are the most successful part of the monument.

The Boulevard Saint-Martin

On the right is the *Théâtre de l'Ambigu* which for a long time specialised in drama and melodrama, with an orchestra which stressed the most heart-rending passages. Not far is the *Théâtre de la Porte Saint-Martin* where *Edmond Rostand's* "Cyrano de Bergerac" was played for the first time, in 1897.

Next to it is the *Théâtre de la Renaissance* where *Sarah Bernhardt* played until she moved to the Place du Châtelet.

The *Porte Saint-Martin*, in the style of the Arc de Triomphe, was inaugurated in 1674. The work of *Bullet*, it was erected by the City of Paris in honour of Louis XIV and the armies who took the Franche-Comté.

The name of this boulevard comes from the old priory of Saint-Martin-des-Champs.

The Boulevard Saint-Denis

Very short and intersected to the north and to the south by the Boulevard de Sebastopol and the Boulevard de Strasbourg. It finishes at the Porte Saint-Denis, which, like the Porte Saint-Martin, is both a monumental gateway and a triumphal arch. It was the work of *Blondel* and commemorates the victories which Louis XIV gained on the Rhine. The sculptures which decorate it represent the Passage of the Rhine, the Capture of Maastricht, Holland and the Rhine.

The Boulevard Bonne-Nouvelle

The name comes from the nearby church of *Notre-Dame de la Bonne Nouvelle*, also called "de l'Evangile".

On the right is the *Théâtre du Gymnase*, dating from 1820. It was built on the site of an old cemetery. For a long time it specialised in comedies of manners and problem plays.

The Boulevard Poissonnière

The origin of the name comes from the proximity of the Rue Poissonnière, which the fish-carts used to follow on their way to market. There still remain, at the back of a few courtyards, traces of elegant XVIII-century houses, but they are swamped by XIX-century buildings and cannot be visited (these remarks also apply to most of the Grands Boulevards).

The Ancien Conservatoire (de Musique et de Déclamation)

The *Conservatoire* dates from the Revolution. It first occupied this building, No. 2 Rue du Conservatoire, but later moved to 14, Rue de Madrid. No. 2 Rue du Conservatoire is classed as an historical monument because of its history and memories. It is still used for musical auditions, for the acoustics are excellent.

The Folies Bergères

They were inaugurated at the end of the Second Empire, in 1869 (32, Rue Richer).

This famous establishment has created, by its lavish productions of scantily-attired revues, a style of its own which has inspired several music halls (see under Music Halls).

The Hôtel des Ventes

Also known as the *Hôtel Drouot* and the *Hôtel des Commissaires-Priseurs* (26, Rue Drouot) it is unique in Europe both for the importance and for the daily regularity of its sales by auction which are a veritable "Bourse" for works of art and second-hand goods. It is surrounded by the offices of the principal auctioneers and valuers and lends a great deal of animation to the district.

Some of the great sales are well worth seeing. They are preceded by exhibitions, free and public, which the collectors, historians and art critics often visit before the articles which are put up for sale disappear once more into private collections.

The National Museums of France, the Bibliothèque Nationale, etc. have a legal right of pre-emption during the sale.

The Boulevard Montmartre

This boulevard owes its name to the street which led to the old village of Montmartre.

The *Théâtre des Variétés* (No. 7), built by *Alavoine* in 1807, is the doyen of all the theatres at present open in Paris. The first lavish productions of operettas were put on here. Several works of Offenbach's were played here, notably "La Belle Hélène".

At No. 10 is the *Musée Grévin* or waxworks museum. It continues to do, but on a much larger scale, with lighting effects, reconstitutions of historical scenes and various other attractions, what the engineer Curtius had achieved with great success as early as 1770 in one of the galleries of the Palais-Royal. The waxworks were started in 1882 by the cartoonist *Grévin*.

At No. 11, on the other side, is the *Passage des Panoramas*. This was the first public "passage" to be opened in Paris. The name derives from two rotundas which the inventor *Fulton* had had painted with panoramas of towns to attract the crowd and defray the expenses of his experiments with submarines. In the XIX century the passage was one of the most popular spots in Paris — now it is dead.

(b) From the Carrefour Richelieu-Drouot to the Place de la Madeleine

The Boulevard des Italiens

So named in memory of the *Théâtre des Italiens*, founded in 1781, on the site of which is now the *Opéra-Comique* (see under Theatres), rebuilt in the late XIX century. The principal entrance is in the Place Boieldieu.

The Boulevard des Italiens was without doubt the most brilliant and the most elegant of all the Grands Boulevards from the time of the Directory onwards (the famous Café Tortoni was at No. 22). It is still one of the most crowded.

The Boulevard des Capucines

So named in memory of the old Convent of the Capucines (or Filles de la Passion) which was founded in 1686 and disappeared when the Rue de la Paix was cut. A fusillade on the

Boulevard des Capucines in February 1848 started the revolution which caused the flight of Louis-Philippe.

On the right is the Opéra, the subject of a special chapter (see page 161).

At the north-west corner of the boulevard and the Place de l'Opéra is the *Café de la Paix*, an international meeting-place.

On the left, at No. 25, is the Musée Cognacq-Jay which contains the fine art collections, dating chiefly from the end of the XVII and the XVIII century, which were assembled by M. Cognacq, the founder of the *Samaritaine* (see Table of Museums).

At No. 14, on the opposite side, is a commemorative plaque. It was in the basement of this building, on 28th December 1895, that the *Lumière* brothers charged admission to their first public cinematographic show.

The Boulevard de la Madeleine

This is the west end of the Grands Boulevards. Luxury shops, cinemas. On the left, the multiple store of the *Trois Quartiers*.

The Madeleine

History. — In 1764 it was decided to build a church dedicated to Saint Mary Magdalene. The work, however dragged on until the Revolution. Later, Napoleon decided to demolish what had been done and to build instead a temple to the glory of the soldiers of the Grande Armée. The architect Vignon was commissioned to do this. After the collapse of the Empire, Louis XVIII decided to revert to the original intention. In 1828 the architect Hervé took the place of Vignon and in 1842 the church was at last consecrated. "La Madeleine" is in the form of an antique temple. Today it is one of the most fashionable parishes of Paris.

The building is grandiose and its proportions are perfect, being 354 feet long, 141 feet wide and 98 feet high. It is surrounded by Corinthian columns 66 feet high which support a sculptured frieze. The lateral walls are further decorated by niches containing statues of saints.

The principal façade is made up as follows, starting from the bottom:

A perron of 28 steps which accentuates the majesty of the temple. A peristyle of antique aspect. A great doorway on the same scale as the rest of the building (33 feet high and 16 feet wide). The bronze panels of this door are decorated with bas-reliefs by the sculptor *Triquetti*: — (the Command-

ments of God and scenes from the Old Testament) — the design is skilled and the composition felicitous. Two statues flank the door: Saint Louis on the left and Saint Philippe on the right. In the gigantic pediment *Lemaire* has tried to unite the Last Judgment and Mary Magdalene being forgiven her Sins in such a way that the saint would occupy the central position over the entrance of the church dedicated to her.

Interior. — The church is rather dark. There are no aisles and no transept, just a single nave between the entrance and the choir. This nave is covered by three cupolas. Two series of chapels, with columns and pediments, are ranged along the walls and are similar to the chapels which in the ancient temples were reserved for the gods and demi-gods. The works of art in the church are not all of exceptional artistic merit but they combine to make a successful whole. Unfortunately the paintings are either so faded or so black that they are difficult to see.

We will mention only: on the right of the nave:

— The marriage of the Virgin, sculpture, by *Pradier*.

— Saint Clotilde, statue by *Barye*.

Above the High Altar: Mary Magdalene being carried up to Heaven, by *Marochetti* (this artist is fairly well known in England where he retired after the Revolution of 1848 and where he executed several monuments).

On the left of the nave: the Baptism of Christ, by *Rude*.

From the middle of the nave we can see, from the right distance, the half-cupola decorated with a fresco by *Ziegler*: the History of Christianity, a skilful and complicated composition, finished in 1837, which is full of historical characters from the Emperor Constantine to Napoleon I, by way of Clovis, Dante and Pius VII. Below this fresco is a mosaic of more recent date (1893): Christ and his Disciples, after the drawing by *Joseph Lemaire*. It is not without originality, especially in the stylisation of the palm-trees and the draperies of the costumes.

The organ is one of the best in Paris. The concerts of sacred music in the Madeleine always draw a large crowd.

Beneath the organ two angels surmount the holy water vessels.

The raising of the church (up 28 steps) has enabled a crypt to be built. In it are the tombs of the architect *Vignon* and the Abbé Deguerry, the parish priest of the Madeleine, who was shot by the Communards in 1871.

The Boulevard Haussmann

The Square Louis XVI

Georges-Eugène Haussmann was born in 1809 and died in 1891. He was created a baron under the Second Empire and became Préfet de la Seine, but he was above all a great administrator. His term of office as Prefect of the Département has left its mark on Paris. To him we owe the Grands Boulevards, the transformation of the Bois de Boulogne and the Bois de Vincennes, the chemin de fer de ceinture (railway line which circles Paris) and many alterations which display his dominating purpose to open and cleanse the capital. He encouraged innovations and supported the new ideas of his architects, mainly in the use of iron and cast iron in constructions. He has been blamed for being insensitive to the past, for the callousness with which he demolished picturesque districts (particularly in the Cité), for the strategy and speculations

which often influenced him and the mediocrity of the districts built by him. Furthermore, the thoroughfares planned by him have become inadequate for the present increase in traffic. But in spite of all this, History, to a certain extent, now gives him his due. The greater part of modern Paris is his work.

The *Boulevard Haussmann* links the Grands Boulevards and the districts in the west. It is 1½ miles long. The boulevard is wide, has no beauty and is purely intended to relieve traffic congestion. It was begun in 1857 but was not completed until 1926. The most recent part of it is to the east. The big department stores of the *Galleries Lafayette* and the *Printemps* are situated on its right, beyond the Opéra. Then, between the Rue d'Anjou and the Rue Pasquier, we come to the Square Louis XVI, on the left. This square has been laid out on the site of an old cemetery where the remains of nearly three thousand victims of the Revolution were buried. Among them were Louis XVI and Marie-Antoinette. In 1814 Louis XVIII instituted a search for the royal corpses, and bones which were supposed to be those of his brother and sister-in-law were subsequently moved to Saint-Denis. He then decided to build a Chapelle Expiatoire in memory of the king and queen. The plans were drawn up by *Fontaine* and the chapel was built in 1816.

The chapel is in the shape of a Greek cross. Above the portal is a bas-relief by *Gérard* depicting the removal of the royal remains to Saint-Denis. Inside the chapel are two groups in marble; on the right, Louis XVI being helped by an angel (by *Bosio*), and on the left, Marie-Antoinette supported by Religion (to which *Corsot* has given the features of Mme Elisabeth, the sister of Louis XVI). In the crypt the altar marks the exact spot where the royal remains were found. Next to the chapel is a cloister. In the enclosed garden are planted Marie-Antoinette's favourite roses. Among the victims buried here are: Charlotte Corday, Mme Roland, Philippe-Egalité, the Swiss Guards who were massacred on 10th August etc... The square itself was laid out later, in 1862.

The Boulevard Haussmann then crosses the Place Saint-Augustin, turns slightly in the direction of the Etoile and finishes in the Avenue de Friedland.

The Opéra

History. — The creation of the Opéra as an "Academy of Music and the Dance" dates from 1669. Since the XVII century it has occupied many different sites. The present building dates only from the end of the XIX century. During the Second Empire it was decided to cut the Avenue de l'Opéra, to create a magnificent Place and to erect a theatre there. The *Avenue de l'Opéra* is about half a mile long and only about 100 feet wide but the buildings along it were subject to special regulations and it has, when

approached from the Place du Palais-Royal, a certain air of nobility, accentuated by the luxury shops on either side.

The opera-house itself is the work of the architect Charles Garnier and was begun in 1861. Garnier had promised Napoleon III and the Empress Eugénie that Paris would possess the most magnificent theatre in the world. For this purpose he obtained everything he wanted in the way of money and labour. Nothing was spared to fill the spectators with wonder and admiration. Then came the war of 1870-71, work was stopped and the Second Empire vanished. Building started again after the Commune and the theatre was solemnly inaugurated on 4th January 1875 by the second president of the Third Republic, the Maréchal de Mac-Mahon.

The Opera is above all a luxury theatre. It is the largest theatre in the world (covering an area of 13,596 square yards), but its seating capacity is only about 2,200 as against 3,600 at the Châtelet. It has an air of heavy sumptuousness, for everything has been done to produce a grandiose effect, not only on the stage but also in the auditorium and (during the intervals), in the corridors and the fantastic foyer, overloaded with pictorial and sculptural decorations and brilliantly lit by its dazzling chandeliers.

In fact, although the Opéra never experienced the pomp of the Second Empire it is indeed an echo of this period. The brilliant theatre life of Paris had in any case started again with all its previous intensity as early as 1875. The arrangement of the boxes planned by Charles Garnier was designed primarily to satisfy fashionable society. To subscribe to the Opéra and to have one's box there, where friends could be entertained, was considered the right thing to do. At this period it was also fashionable to come only for one act, or just for the ballet.

Whatever reserves may be made regarding the complicated architecture, the mixture of styles and materials, it is undeniable that the Opéra de Paris has at all times been popular, both with Frenchmen and foreigners. In 1923, less than fifty years after its completion, it was classed as a "historical monument". And a night at the Opéra is nearly always part of the tourist's programme. The musical value of its productions has also greatly contributed to the renown of the Opéra. Its stage is one of the best among the opera-houses of the world. The fame of its corps de ballet is world-wide and the success of its productions without limit (see under Ballets).

The exterior. — The main façade is on the Place de l'Opéra. It is approached by a flight of ten steps and on the ground floor are seven arches in front of which are statues and sculptured groups, the work of various XIX-century artists. The most famous of these groups is "The Dance", by *Carpeaux* (second last on the right), which caused a scandal when it was put up

in 1868 but which is today universally recognised as a fine work of art. The three other groups represent Music, Lyric Poetry and Lyric Drama. The statues symbolise Drama, Song, Idyll and Cantata and are surmounted by four medallions of composers: Bach, Haydn, Pergolèse and Cimarosa.

On the first floor is a loggia in the Italian style, which was dear to Garnier. It is the finest part of the grandiose façade and has monolithic columns and busts of composers (Mozart, Beethoven, Spontini, Auber, Rossini, Meyerbeer, Halévy) and librettists (Quinault and Scribe).

Above the loggia is a richly decorated attic. At the top corners of the projecting wings are groups representing Harmony and Poetry. Behind the attic is a rather flat dome which is surmounted on either side by two Pegasi (by *Lequesne*) and in the middle by Apollo, flanked by two muses, who holds aloft his golden lyre.

The lateral façades are flanked by pavilions. On the right is the Subscribers' Pavilion and on the left the Emperor's Pavilion. An approach-ramp in stone was planned so that the Emperor could drive in his carriage up to the level of his box. This pavilion now contains the *Library* and the *Museum* (see below).

The back of the theatre is on the Boulevard Haussmann and contains the stage door and the staff entrance.

The Interior. — In the first vestibule are statues of Gluck, Lulli, Rameau and Handel. The Grand Staircase has great majesty, with its wide steps of white marble, its onyx balustrades and the columns and balconies around it. The auditorium is vast. Its gold and red decoration, so typical of the Second Empire, is rich but, to modern eyes, very old-fashioned. There are five tiers of boxes. Unfortunately it is practically impossible to see the stage from the back of the side boxes. It is strange that as late as the end of the XIX century this question of visibility, so essential in a theatre, should have been completely disregarded by architects. The stage is 121 feet in depth, 170 feet in width and (this is very rare), 197 feet high. The chandelier of the auditorium is in itself a work of art, in it reappears the motif of Apollo's lyre — as indeed it does in all parts of the building. The cupola is decorated with paintings by *Lenepveu* (The Hours of the Day and Night). Beneath it, above the bull's-eyes, are the heads of twelve heroines of Greek and Roman mythology.

The * Grand Foyer has contributed more than the auditorium itself to the Opera's reputation as a luxurious theatre.

There is here an overwhelming wealth of decoration. Paintings and sculptures, gold and crystal, nothing has been spared to achieve a sumptuous display. The visitor will at once be struck by this general effect.

The Grand Foyer is preceded by an Avant-foyer with mosaic vaulting (the process was imported from Italy). At either end of this avant-foyer are other rooms decorated with sculptures which are rather unexpected in a theatre since they symbolise Terracing, Framework, Masonry, Locksmithing, Paving, Gas, Tapestry and Carpentry — it was no doubt Garnier's intention to pay homage to all the trades who worked on the building of the Opéra.

The Grand Foyer could equally well be called the Foyer *Paul Baudry*, so great has been this painter's contribution. His painting was of the academic type but his allegorical compositions, which are not without a certain grace and harmony, were in keeping with Garnier's ideas. He had, however, many difficult problems to contend with, such as the subjects imposed, the surfaces to be covered etc... The over-abundance of gilt ornamentation which was to frame his pictures further complicated his work. He acquitted himself honourably of the difficulties of his task. Naked figures of women and children play a leading part in his compositions. Above the cornice the paintings represent: Mount Parnassus, Homer, Poets and Artists, the Muses, scenes from Mythology and from the Old Testament, Saint Cecilia and Salome. All these works are linked to the general themes of Music, the Dance and Triumphant Beauty. Above the doors is the Music of various Nations, represented by children carrying musical instruments.

The statues on top of the columns represent the twenty qualities which, in the opinion of Garnier and his colleagues, are essential in an artist: Imagination, Modesty, Hope, Will-power, Fantasy, Thought, etc...

See also the monument to Saint-Saëns (by *Boucharde*) and the bust of Garnier (by *Carpeaux*). The windows of the foyer give onto the Loggia, with a view down the Avenue de l'Opéra.

The spectator is rarely admitted to the Foyer de la Danse for which the Saint-Gobain works manufactured the largest mirror in existence at the time and which the painter Gustave Boulanger decorated. In it are portraits of famous dancers from the XVII to the XIX century, such as Camargo, Guimard, Taglioni, Fanny Essler and Carlotta Grisi.

Finally, the sumptuous Emperor's Pavilion (overlooking the Rue Scribe) which no longer had a purpose when the Empire fell in 1870, was altered in 1879 to house a library and a museum.

The *library* holds, among other documents, the scores of all the operas and ballets presented at the Opéra since the time of Louis XIV. In the *museum* are a great many works of art relating to the history of the Opéra, both in song and dance.

The Trinité

This church was built from 1863 to 1867 by *Ballu* (the architect of the town hall of the 1st arrondissement and of the new Hôtel de Ville) in the style of the Renaissance. The building has a very wide porch, a belfry in the form of a four-tiered tower, a cupola and lantern, and is not devoid of grandeur. The porch is decorated with four statues of saints, by *E. Guillaume*.

Inside, in the chapel of the Virgin, is a group in marble by *Paul Dubois*: The Virgin and Child, a beautifully modelled work, inspired by Italian XVI-century art. In front of the church is a small square with three fountains, by *Duret* (Faith, Hope and Charity).

THE PLACE DE LA CONCORDE AND THE CHAMPS-ÉLYSÉES

(Plan 14-15)

Start from *St-Philippe du Roule* – *Rue du Faubourg-St-Honoré* – *Rue Royale* – *Madeleine* – *Concorde* – *Avenue des Champs-Élysées* (Detour to the left to see the *Petit* and *Grand Palais* and the *Pont Alexandre III*).

The Rue du Faubourg-St-Honoré

The *Rue Royale* (named in honour of Louis XV in 1768) separates the *Rue Saint-Honoré* from the *Rue du Faubourg-Saint-Honoré*. The latter is over a mile long and goes as far as the *Place des Ternes*. The east end of it has become, together with the *Rue Royale* and several adjacent streets, a centre of Parisian elegance. Here we can find many shops for luxury articles, the exclusive fashion houses, antique shops, interior decorators and galleries for paintings and other works of art (among them is the *Galerie Charpentier*, at No. 76, whose exhibitions draw the smart set of Paris). At No. 39 is the *British Embassy* (see Introduction). At Nos 55-57 surrounded by high walls and gardens is the *Palais de l'Élysée*, the residence of the President of the Republic. It is not open to the public, except sometimes for organised visits.

The *Palais de l'Élysée* is an old private mansion which was built by *Mollet* in the XVIII century. *Mme de Pompadour* lived there for a few years and it was later altered, in 1807, by *Percier* and *Fontaine*, when *Napoleon I* gave it to his sister, *Caroline Murat*. *Josephine* lived there, then the Emperor himself, the *Czar Alexandre I*, *Wellington* in 1815 and the *Duc de Berry*. It was there that *Prince Louis Napoléon* planned the *Coup d'Etat* of 2nd December 1851 which enabled him to enter the *Tuileries* as Emperor. Finally, the *Élysée* has been the residence of the Presidents of the Republic since 1873.

Nearly opposite the *Élysée*, on the right and in the *Place Beauvau*, is a railing behind which is house built in the XVIII century by *Camus de Mezières* for the *Prince de Beauvau*. Since 1861 it has been the *Ministry for the Interior*.

The *Church of Saint-Philippe du Roule* is at the circus where the *Rue La Boétie* meets the *Avenue Franklin-Roosevelt*. These two great thoroughfares are among those which compete with the *Rue du Faubourg-Saint-Honoré* for the luxury trade (picture galleries, antique dealers etc.). At No. 45 in the *Rue*

La Boétie is a famous concert hall, the *Salle Gaveau*. The church is at the heart of the old village of the Roule through which was cut the Rue du Faubourg-Saint-Honoré. In the Middle Ages there was a leper-hospital in the village, its chapel was dedicated to Saint-Jacques and Saint-Philippe.

The present church was built by *Chalgrin* (1774 to 1784). Like the Panthéon and the Madeleine, it has a façade recalling a Greco-Roman temple. The vaulting of the choir was decorated in the XIX century, by *Chassériau*, with an interesting Descent from the Cross.

• The Place de la Concorde

History. — Out of some waste ground which existed at one end of the Tuilleries the architect Gabriel created, in the XVIII century, the Place Louis XV — a vast promenade surrounded by ditches, in the middle of which was placed a statue of the king by *Boucardon* and *Pigalle*. Gabriel who was responsible for all the designs, built the two palaces on arcades on the north side of the square and the pavilions which used to be along the ditches. The work lasted approximately from 1760 to 1775.

In 1792 the statue of Louis XV was pulled down and the name of the Place was changed. The scaffold was erected on the newly named "Place de la Révolution". It was there that Louis XVI was executed on 21st January 1793 and that countless other victims perished during the Terror (including Marie-Antoinette, Charlotte Corday, Mme Roland, Danton, Robespierre, etc...). David placed the Chevaux de Marly at the entrance to the Champs-Élysées.

The square, which in the meantime had become the Place de la Concorde, was completed by the architect *Hittorf* from 1836 to 1838. Two large fountains were built and in the middle of the Place was placed the Obelisk from Luxor which the viceroy of Egypt, Mohammed Ali, had given to Louis Philippe. Statues representing various towns of France were placed on the eight pavilions by Gabriel. Finally, under Napoleon III, the ditches were filled in and candelabra erected at the extremities of the balustrades.

The manifestations of 6th February 1934, which caused 25 deaths, took place on this square. In August 1944 it saw some fierce fighting for the liberation of Paris—particularly in front at the Hôtel Crillon of which one of the columns (the fifth) was demolished by a shell from a tank. The names of those who fell are inscribed on marble plaques on the wall of the Terrasse des Tuilleries in the Rue de Rivoli.

Description. — The Place de la Concorde is one of the finest in the world. It is situated at the intersection of two famous vistas. From east to west we have the view from the Carrousel to the Arc de Triomphe: the Chevaux de Marly (fine groups in marble by *Guillaume Coustou*) flanking, to the west, the entrance to the Champs-Élysées and the Chevaux Ailés (winged horses) by *Coysevox*, to the east, flanking that of the Tuilleries. From north to south is the view from the Madeleine, at the end of the Rue Royale, to the Palais-Bourbon opposite the Pont de la Concorde: two façades resembling antique temples, of which the unity of style was intentional.

The Place de la Concorde is a huge octagon, harmonious in lines. The obelisk originally stood at the entrance to the temple of Amon at Luxor. It is more than 3,000 years old and is the most ancient monument in Paris. It is covered with hieroglyphics telling of the glory of Ramses II. It is 75 feet high and weighs 230 tons. On the pedestal are engraved the diagrams of the machinery invented by the engineer Lebas for the removal, transport and erection of the obelisk.

The fountains by Hittorf are 300 feet high. They represent River Navigation and Maritime Navigation.

The statues of the towns, already mentioned, are: in front of the Orangerie, Marseilles and Lyons, by *Petitot*; in front of the Jeu de Paume, Strasbourg and Lille, by *Pradier*; in front of the Avenue Gabriel, Brest and Rouen, by *Cortot*; in front of the Cours la Reine, Nantes and Bordeaux, by *Callouet*. Finally, on the north of the Place, we can still see the two fine mansions built in the XVIII century by Gabriel. That on the left is occupied today by the *Hôtel Crillon* and the *Automobile-Club de France* and that on the right is the *Ministry for the Navy*. The pediments of their corner pavilions are decorated with delicate sculptures; their Corinthian colonade is most elegant. They are both good examples of the style of Louis XV. On the right, at the corner of the Rue Saint-Florentin and the Rue de Rivoli, is the old *Hôtel de la Vrillière*, also dating from the XVIII century, where Talleyrand died. On the left, at the corner of the Avenue Gabriel and the Rue Boissy d'Anglas, is the United States Embassy. It was built 1931-1933 in a style inspired by the XVIII century.

The Champs-Élysées

Under the general name of Champs-Élysées are included the gardens which link the Place de la Concorde to the Rond-Point des Champs-Élysées; the Avenue which leads from the Rond-Point to the Arc de Triomphe de l'Etoile, and finally the districts through which this avenue passes, giving them a special atmosphere, with fashionable and luxurious shops, cafés, restaurants, theatres and cinemas.

History. — In 1616, Marie de Medicis laid out an avenue planted with trees which crossed the marshy plain which lay to the west of the Tuileries. This avenue was called the "Cours-la-Reine" and became a favourite walk for fashionable society. In 1667, *Le Nôtre* was commissioned by Louis XIV to lay out, in line with the Tuileries, another avenue which was named the "Grand Cours" and to design some gardens in the space between the two avenues. These gardens became the Champs-Élysées.

In the XVIII century the Grand Cours was continued westwards by the Allée du Roule, and then by the Avenue de Neuilly. Finally, in 1818, the Avenue Gabriel was opened; it limits the Champs-Élysées to the north and separates them from the Faubourg St-Honoré.

These avenues and gardens were very popular with Parisians in the XVIII century, but the present aspect of the Champs-Élysées dates only from the Second Empire. First, the west end of the Grand Cours (which was officially renamed the Avenue des Champs-Élysées only in 1864) was turned into an aristocratic residential area with many new houses and mansions. Then the gardens were laid out and various establishments designed to amuse the strollers were built. Among them were several of the "panoramas" which were so popular before the days of the cinema. These were vast rotundas inside which well-known artists of the time painted landscapes or historical scenes (the last panoramas figured at the 1900 exhibition).

The present *Palais de Glace* and the *Théâtre Marigny*, both circular in construction, are former panoramas which have been adapted.

Today the Champs-Élysées have lost their aristocratic character, but they are still full of life.

Description. — Follow the Champs-Élysées from east to west. The famous "Chevaux de Marly" form a splendid frame to the entrance of the avenue. They are the work of the sculptor *Guillaume Coustou* (see under Marly-le-Roi). At the entrance to the Cours-la-Reine is an equestrian statue of Albert I, king of Belgium.

On the right is the *Théâtre des Ambassadeurs*, its name recalling that it was not far from here, on the Place Louis XV (now the Concorde), that magnificent houses were built to receive ambassadors extraordinary when in Paris — in fact the ambassadors did not come. The theatre was rebuilt in 1930.

Further on, on the left, is the restaurant *Ledoyen* which, in the reign of Louis XVI, was only a simple inn where one could drink fresh milk.

We then come, on the left, to the *Place Clemenceau* with its statue of the famous statesman, in the costume he wore when visiting the front. It is the work of the sculptor *Cogné* and dates from 1932. There is a fine view from the Place Clemenceau, which is in line with the Invalides, on the other side of the *Seine*.

On either side of the Avenue Alexandre III stand the *Grand* and the *Petit-Palais*, both built for the 1900 Exhibition, in a style very characteristic of the period.

The *Petit Palais* is the *Musée des Beaux-Arts de la Ville de Paris*. For a long time it was used for permanent collections, but it is now tending to specialise in important temporary exhibitions where are grouped French masterpieces or those of foreign countries. The sculptors *Injalbert* and *St-Marceaux* are the authors of the chief statues on the facade.

The *Grand Palais* is nowadays used for vast exhibitions which have nothing to do with art, such as the "salons" de l'Automobile, Aviation, Homes, Children etc. and also for horse shows. The huge building is the work of the architects *Deglaine, Louvet* and *Thomas*.

The outside decoration was much admired in 1900. Note in particular the allegorical bas-reliefs placed above the doors (by *Stcard, Soules, Tony Noël*); the glazed earthenware frieze, designed by *Joseph Blanc* and made by the Sèvres factory, which represents "Art through the Ages"; and finally the quadrigae, sculptured by *Ricpon*, which surmount the principal facade.

Inside, the Grand Palais shows what skilful architects could achieve in 1900 with the use of metal construction. The curves have been carefully calculated so that the windows give the maximum light. Note also the main staircase with its "modern-style" banisters, which is considered a masterpiece of the iron-worker's art as well as a blue-print of the decorative theories of 1900.

A subject of controversy from the architectural and the aesthetic point of view, the Grand Palais has the main fault of being in a mixture of styles which do not go well together. In this respect it is a typical monument of a period which was trying to remain faithful to architectural traditions of classical times while at the same time attempting various innovations. However that may be, the building perfectly fulfils its purpose.

The western part of the Grand Palais has been occupied since the exhibition of 1937 by the *Palais de la Découverte* (the Palace of Discovery). Attached to the University of Paris in 1940, this part of the exhibition (which had originally been intended to disappear with the rest) has become a permanent scientific establishment. It is open to the public and includes sections devoted to physics, chemistry, biology, medicine, mathematics and astronomy (see general Table of Museums).

Opposite, on the right of the Avenue des Champs-Élysées, is the *Théâtre Marigny*, built under Napoleon III by *Charles Garnier*. Next to the theatre is held every Thursday and Sunday the stamp exchange, an open-air market for philatelists.

Further up the Avenue on the left there is the *Palais de Glace*, an indoor skating rink.

Finally we come to the *Rond-Point*, which is decorated with six fountains and always decked with flowers. It is an important cross-roads. The avenue continues upwards towards the Arc de Triomphe beyond which it is prolonged in a straight line by other avenues which link the Concorde with the Rond-Point de la Défense, about $3\frac{3}{4}$ miles to the west. The avenue is no longer edged with gardens but with large buildings which include shops, offices, restaurants, cafés and cinemas. Only a small part of it is still residential. Little is left of the luxurious homes of the Second Empire.

The *Hôtel de Massa*, which dated from the XVIII century and was at the corner of the Rue La Boétie, has been skilfully taken down and rebuilt near the Rue du Fauhourg Saint-Jacques where it has become the house of the "Gens de Lettres de France" (see page 85).

The only remaining houses of the old avenue are No. 15, the home of the Duc de Morny, half-brother of Napoleon III (the house was nicknamed "la niche à Fidèle"); and particu-

larly No. 25, the *Hôtel de la Paiva*, the remarkable Polish adventuress, née Thérèse Lachmann, who married a Portuguese marquis only too often out of funds, and later an extremely wealthy Count of Donnersmarck.

The count paid ten millions (1866 value) for the services of the architect *Manguin*, the paintings by *Baudry*, the sculptures by *Barrias*, *Dalou*, *Cogniot* and *Aube*, furniture ordered from the best cabinet-makers, over-ornate silver and cut glass.

At No. 76 is the entrance to the Arcades des Champs-Elysées, built in 1926. The *Hôtel Claridge* is above them and the *Lido* below. They are lined with luxury shops.

In spite of the disappearance of the Théâtre Femina, which was at No. 90 and which many Parisians regret, theatre life has not completely disappeared from the Champs Elysées. At No. 15, Avenue Montaigne, which runs from the Rond-Point to the Place de l'Alma, the brothers *Perret*, in 1912, built the *Théâtre des Champs-Elysées*. It contains three auditoria, one on top of the other, which are among the most frequented in Paris. Their architecture, decoration and lay-out produce one of the most successful buildings of the XX century. The theatre is indeed admirable, with its bas-reliefs, by *Bourdelle*, on the facade and paintings by *Maurice Denis* and *Vuillard* in the foyer, on the staircase and on the ceiling of the auditorium. In spite of a rather narrow stage, the comfort and perfect vision have combined to make this a very popular theatre. It is also very suitable for symphony concerts and ballet.

The only important thoroughfare which we encounter before reaching the Place de l'Etoile is the *Avenue Georges V*, which runs from the Place de l'Alma to the Seine. The *American church* is at No. 23.

The names of the various thoroughfares which cross the avenue are connected with the history of the Champs-Elysées. Thus the Avenue de Marigny is in memory of the Marquis de Marigny, brother of the Pompadour, who, under Louis XV, was in charge of Fine Arts and contributed to the development of the Champs-Elysées. The Rue du Cirque is named after a famous circus which stood in the middle of the gardens and was demolished in 1900. The Rue du Colisée now only evokes the memory of a vast festival hall of circular shape like the Coliseum in Rome, which dated from the time of Louis XVI and which contained every sort of attraction. Rue Marbeuf is named after a Marbeuf "folly" of the XVIII century. Many of the streets in the neighbourhood are named after leading personalities of countries which were France's allies at the time of the negotiation of the Treaty of Versailles in 1918.

MONTMARTRE

Start from the *Place Pigalle*.

Take Boulevard de Clichy, then Boulevard Rochechouart and turn left up Rue Dancourt. Place Dancourt, (note Théâtre de l'Atelier, former Théâtre Montmartre, one of the oldest theatres in Paris); go round theatre and turn right along Rue d'Orsel. Turn left along Rue Steinkerque; opposite is Square Villette and the church of the Sacré-Cœur. Either take funicular, on the left, or walk up. At top of hill take Rue Saint-Eleuthère at end of which, on right, is the church of *Saint-Pierre de Montmartre*. Visit church and then take Rue Azais to *Basilique du Sacré-Cœur*. Visit church. Visit old Montmartre. The following itinerary is not the only one but it does enable the visitor to see the essential: go along Rue Azais again, turn left along Rue Norvins to Place du Tertre and Place du Calvaire. Turn right along Rue des Saules as far as Rue Saint-Vincent (at the corner of these two streets is the Montmartre vine; near Rue Saint-Vincent is the "Lapin Agile"). Continue along Rue Saint-Vincent to Place Constantin-Pecqueur; on south side of Place take Rue Girardon (No. 13, Château des Brouillards) as far as Rue Lepic, on right. Go down Rue Lepic to see *Moulin de la Galette* (former Moulin Blute-Fin). Continue along Rue Lepic to Place J. B. Clément. South of this square see Place Emile Goudeau (at No. 13 is the studio nicknamed the "Bateau-Lavoir"). Go along Rue Ravignan; turn left along Rue Durantin to Place des Abbesses. See church of Saint-Jean de Montmartre (modern); turn left along Rue des Abbesses, then right along Rue des Martyrs to return to the Place Pigalle.

Montmartre

Above all do not make the mistake of driving by car from the centre of Paris to the heart of Montmartre, which is the *Place du Tertre*. One cannot fully appreciate Montmartre except on foot. It matters little whether one climbs it from the left, from the centre or from the right provided that one goes up through the narrow streets and steps to the top of the hill. The hill, sometimes called "le Mont" and sometimes "la Butte" rises from the old outer boulevards of Paris with its innumerable restaurants, cabarets, dance halls and other places of amusement to finish in a plateau on which stand the two churches of Saint-Pierre and the Sacré-Cœur.

Although Montmartre was incorporated in Paris in 1864 to form the main part of the XVIII arrondissement, it has preserved the character of a small independent town. It is not a mere whimsy of artists and humorists that the "Free Town of Montmartre", by title of Association under the Law of 1901, has added its joyous manifestations to the official activities, more often serious than gay, of the municipality of the XVIII

arrondissement. Already in 1900 the composer Gustave Charpentier in the scene describing the crowning of the Muse, in "Louise", was preparing the constitution of the Free Town.

Historians of Paris have suggested three etymologies for Montmartre: Mons Martyrium (mount of the martyrs), Mons Mercurii (mount of Mercury) or Mons Martis (mount of Mars); there having been Roman temples to Mercury and Mars on the hill. The first explanation is based on the traditional story that Saint Denis, Saint Rustique and Saint Eleuthère were beheaded on top of the hill. We confess that there is no text of other document which provides an indisputable foundation for any opinion.

The itinerary which we have suggested enables the visitor to see the main and most characteristic aspects of "la Butte". After passing the old Théâtre Montmartre, now the *Théâtre de l'Atelier* (to which the ghost of Dullin must often return, and which is so typically Montmartre in its little Place Dancourt, one of the prettiest little squares in Paris), we reach the Quartier Sacré, with the old parish church of Saint-Pierre (see below) and the church of the Basilique du Sacré-Cœur (see page 174). The *Place du Tertre* has remained the forum of the old village of Montmartre. The vine of Montmartre yields a harvest which is more symbolical and traditional than profitable; but is it not of the essence of old Montmartre to cultivate the symbolical and the traditional? They both justify the preservation of two mills, even if they grind only dance music, and many studios where the spirit will not be the same as at Montparnasse, a rival village in the use of paint, clay and genius.

And then we have also the urchins of Montmartre, who also maintain a tradition, that of wit, games and pranks, which inspired Poulbot to produce hundreds of drawings with subjects which are often gay but also often sad. For Poulbot did not see his urchins only on the pavements, or on the steps which link the streets of Montmartre. He went up with them into their garrets on the sixth and seventh floors. With his precise, incisive and sometimes cruel pencil he revealed much misery and suggested much of the distress hidden behind the brilliant facade of fashionable restaurants, dance halls and night clubs.

Church of Saint-Pierre-de-Montmartre

This church is one of the oldest in Paris. Important parts of the XII century walls remain, to which have been added a XV century roof, an XVIII century portal and north wall and a

XIX century south wall. At the time of its foundation it was the church of a Benedictine Abbey.

Pope Eugenius III, who had been driven from Rome by the religious reformer and political agitator Arnaud de Brescia, took refuge in France and in 1147 consecrated this church, assisted by a friend who was later to become Saint Bernard.

The church is an example in miniature of the architecture applied on a grand scale at the Basilique de Saint-Denis. It is one of the Parisian "cradles" of Gothic art.

Notice also four columns which have certainly been taken from the ruins of a classical temple, some XII-century capitals which still have their primitive and symbolical sculptures of the Romanesque period (of which the explanation is difficult, not to say dubious) and some tombstones of abbesses.

The church was restored in 1908 by the architect Sauvageot.

The small cemetery Du Calvaire lies to the north of the church. In it are the tombs of the famous sculptor *Pigalle* and the great explorer *Bougainville*.

Basilique du Sacré-Cœur

If France had not been conquered by Prussia in 1871 the hill of Montmartre would perhaps still be crowned only by its old parish church which was formerly the abbey church. It was indeed the emotion caused by this defeat which led the Catholics of France to organise a subscription for the construction of a church, the Basilique du Vœu National au Sacré-Cœur. A favorable vote was secured in the National Assembly in 1873, the foundation stone was laid in 1875; but the church, although finished in 1914 at the beginning of the war, was not consecrated until the 16th October 1919.

The architect was *Abadie*. He thought he should endow this Parisian site with a building in the Romano-Byzantine style, with cupolas which are reminiscent, though with many differences, of the cupolas of Saint-Front, at Périgueux. To be fair we should add that the design for the church was made the subject for a competition and that the jury which chose his design shares the responsibility for it. Paris has got used to the Sacré-Cœur as it has to the Eiffel Tower. If there was talk of demolishing one or the other—or both—the capital would protest with energy and there would be talk of vandalism among those whose opinion was most official and authoritative.

The richness of this building with its many statues and mosaics, the size and the sonorous voice of the "Savoyarde", the large

bell given by the dioceses of Savoy, have largely contributed to the quickly won fame of this monument which, let us not forget, is a place of pilgrimage.

Its topographical situation is also one of the causes of its world-wide reputation. It is visible from everywhere. And naturally, for those who are enthusiastic about a view, that from the Galerie du Dôme is to be recommended.

The style chosen by Abadie makes it impossible to fit the Sacré-Cœur into the chronological history of religious architecture. Furthermore it adds nothing exceptional, either inside or out, to the history of religious art. The most one can say is that it prepared the way for the innovators of the XX century.

Nevertheless the two equestrian statues at the porch, Saint-Louis and Joan of Arc, by *Lefebvre*, are worth mentioning as much for their appearance as for the site they occupy, in which the architect has broken with tradition.

On the right and left of the terrace which forms the parvis in front of the main facade the Touring-Club de France has set up two oriented plans showing the direction of various landmarks. They are the only ones in Paris.

THE PLAINE MONCEAU

Start from the Salle Pleyel, Faubourg Saint-Honoré. Rue Daru (Russian church). Turn right along Rue de Courcelles; then left along Avenue Van Dyck—cross Avenue and visit Parc Monceau. In Avenue Velasquez visit *Musée Cernuschi*; then along Boulevard Malesherbes to Rue de Monceau along which turn right to the *Musée Nissim de Camondo*. Continue along Rue de Monceau, then along Avenue de Messine — Rue de Téhéran — Boulevard Haussmann to the Musée Jacquemart-André.

At No. 222, Rue du Faubourg Saint-Honoré, is the *Chapelle des Dominicains*, famous for its religious music (usually on a Sunday morning); and at No. 252 is the *Salle Pleyel* which is the largest and most recent of Paris concert halls. The auditorium has seating for 3,000. It was built in 1927 by *Auburtin, Granet* and *Mathon*, who paid particular attention to recent research in acoustics. Inside, decoration was reduced to a minimum. Smaller concert halls (Chopin and Debussy) are in the same building, on the Rue Daru.

Nearby, in the Rue Daru, is the *Russian church*, built in 1861 in the Byzantine-Muscovite style by the architects *Strohm* and *Kouzmine*. The inside is decorated with frescoes by Russian artists. It is strange to see the Russian church in the Rue Daru for Daru, a high dignitary of the Empire, was commissioned in 1811 with the provisioning of the Russian campaign.

The Parc Monceau

This park, which is the last trace of the former village of Monceau, was acquired in 1852 from the Orleans family by the State. Now the pride of the north-west of Paris, it became the property of the city in 1860.

When one sees the elaborate gates and railings at all the entrances it is impossible to visualise that as late as the XVIII century this was a corner of real country with farms and cottages. In those days it was more often called Mousseaux than Monceau.

The Duc de Chartres bought some land in 1774 to build a folly and it was *Carmentelle* who drew up the plans for the house and the surrounding gardens with their artifices in the XVIII-century fashion. Nothing remains of his Dutch mill, his Gothic ruins or the fountain by *Houdon*. There have survived only, hidden in foliage, his mock funeral monuments, the contemplation of which was intended to cause happy people to think on death, and parti-

cularly the "naumachy", a sham ruined colonnade on the edge of the lake, and the Chinese bridge. Nothing has survived either of the Island Flowers, of the baths decorated with statues, of the Yellow Garden, the Blue Garden, the Green Garden or the many other fantasies created by the ingenious and futile invention of Carmontelle. There should at least be erected to his memory in this Park a Stele to Carmontelle, whose name does not figure among the street names of Paris. Yet he was a landscape-gardener, an exponent of the art of painting and sketching and a dramatic author whose "Proverbes" are sometimes played by the Comédie-Française.

But we must return to the history of the Parc Monceau. We will pass rapidly over the gay festivities of which it was the scene before the Revolution, over its decadence from the time it became the property of the State, over the wretched condition in which it was when Napoleon I planned to turn it into a garden in the Chinese style. It returned to the Orleans family under Louis-Philippe. Finally after parts of it had been sold as building land, thus considerably reducing its area, it was redesigned under the Second Empire by Alphand. For a long time vehicles were allowed to go through it; now they have to go round it.

Alphand made good use of the work of his predecessors prior to 1861, with here and there rocks, water and old trees. He had the good sense to preserve the delicate pavilion of the wall of the Farmers-General which looked like a temple to the God of Love but was only a temple to the God of Taxation. It is an elegant adornment of the main entrance on the Boulevard de Courcelles.

The columns which partially frame the piece of water called Naumachy, although only children's boats could fight on it, are said to have come from a chapel built to contain the tombs of the Valois in the abbey church of Saint-Denis, and later demolished. They are now more reminiscent of the splendours of classical and pagan baths.

At various points in the park there are monuments to Guy de Maupassant, Pauron, Chopin, Ambroise Thomas and Gounod.

An arcade from the old Town Hall of Paris has been re-erected inside the park.

Two of the houses round the park have been turned into museums. At No. 7, Avenue Velasquez is the *Musée Cernuschi* (see general Table of Museums). At No. 13, Rue de Monceau is the *Musée Nissim de Camondo* (works of art and furniture of the XVIII century. See general Table of Museums).

The Nissim de Camondo Museum

This museum displays the best achievements of the XVIII century in the way of refinement, delicacy and subtlety in furniture, decoration and even objets d'art, as well as in painting, sculpture and engraving. The visitor is very strongly recommended to come to this museum immediately before or after visiting the Musée Cognacq-Jay. Count Moise de Camondo, who assembled these magnificent collections, left them to the Central Union of Decorative Arts with the request that the museum should be named after his son who died fighting for France in 1917.

Very evocative of the past, this museum has many pieces of furniture from such places as Fontainebleau, Saint-Cloud and Versailles, furniture which political events had driven from the rooms for which the best cabinet makers of the time had designed them. There are many specimens of XVII and XVIII century Chinese art.

The Jacquemart-André Museum

The double name of this museum perpetuates those of its two creators: Edouard André (1833-1894) and his wife Nélie Jacquemart (1841-1912).

A regular officer and the son of a hanker, Edouard André left the army in 1863. From this time the Central Union of Decorative Arts (of which he was one of the founders) and his personal collections occupied the major part of his time. Nélie Jacquemart was a painter and specialised in portraits. She married the rich collector in 1881 and, travelling with him, sought, particularly in Italy, works of art for the house at No. 156 Boulevard Haussmann which he had built between 1869 and 1875. After the death of her husband Nélie André continued her travels, even to India, in search of pieces for her two museums. In 1902 she had acquired the Château de Chaalis (Oise) and placed there everything for which there was no room in the already well-filled house in Paris.

In her will she left Chaalis to the Institut de France (see page 90).

The Jacquemart-André museum, a collector's museum, is just as Nélie André had arranged it. Among the treasures which it contains it is difficult to pick out some more than others. We make the attempt, however, mentioning:

— The superb series of * paintings by *Tiepolo*: Peace and Justice and the Apotheosis of a Hero (two ceilings); Henry III received by Federigo Contarini at the entrance to the Villa at Mira; Venetian ladies on a balcony and Fame announcing the visit of Henry III (another ceiling); a magnificent decorative series in praise of Henry III, king of Poland and later of France, which is comparable with that of the Tour de l'Horloge. This time, however, it comes from the banks of the Brusta. Originally frescoes, they were transferred to canvas and backed for their installation at Paris.

— Girl pulling out a thorn, statue by *Pigalle*, and Little girl with doves, by the same artist, or a member of his school.

— The young Marquise d'Antin, picture by *Nattier*.

— Three Beauvais tapestries called "the Russian games", after sketches by *J.-B. Le Prince*, who lived in Russia from 1757 to 1763.

— The portrait of the engraver Wille, by *Greuze*.

— Two portraits by *Rembrandt*: his wife Saskia, and Doctor Arnold Tholinx.

— *Mater Dolorosa* (XV century French).

— *Virgin and Child*, by *Alenio Baldovinetti*, a Florentine painter of the late XV century.

We would repeat that this is not a comprehensive selection. We have merely mentioned these items to demonstrate the interest of the museum, of which the furniture is equally splendid.

THE ÉTOILE AND THE BOIS DE BOULOGNE

Start from the Porte Maillot. Visit the Bois de Boulogne, finishing at the Porte Dauphine. Take Avenue Foch to the Place de l'Étoile.

Further itinerary for the avenues, following the name signs: Avenue de la Grande-Armée - Avenue Carnot - Avenue Mac-Mahon - Avenue de Wagram - Avenue Hoche - Avenue de Friedland - Avenue Marceau - Avenue d'Iéna - Avenue Kléber - Avenue Victor-Hugo to the Place Victor-Hugo.

The Bois de Boulogne

Originally the Forêt de Rouvray—so called because the majority of the trees were “chênes rouvres”, or robur oaks—the Bois de Boulogne, which is within the Paris boundaries, separates Neuilly from Boulogne, between the outer boulevards and the Seine, where, flowing past Auteuil and Billancourt, it goes round the first of the great bends on its way to Normandy and the sea.

The Bois de Boulogne has now lost its wild character. Between 1852 and 1914 it was gradually turned into a park. For a rapid visit we suggest the following itinerary which begins at the Porte Maillot and ends at the Porte Dauphine (see Plan 54).

At the *Porte Maillot* take the road *Porte Maillot—Porte des Sablons* on the left. Between this road and the *Allée de Longchamp* (or *des Acacias*) are the *Etang* (or lake) and the *Pavillon d'Armenonville* (restaurant). On the right stretch the grounds of the *Jardin d'Acclimatation*, exploited as an amusement park by a private company. On the left is the *Lac du Patinage* (skating), not often used now.

Continuing straight ahead to the *Porte de Madrid* we pass on the right the district of the same name where Francis I built the Château de Madrid of which nothing remains and which has been replaced by a modern château of no beauty.

On the left, on the contrary, we have the pleasure of seeing the charming domaine of *Bagatelle*, with an XVIII century Pavilion, built in two months for the Comte d'Artois, and a park enclosing a famous rose garden.

The Bois extends as far as the Pont de Suresnes, but we will not go so far. Continuing towards the west we take the *Allée de la Reine-Marguerite* and the *Allée de Longchamp*. These

two avenues are the only ones which are still, as originally, dead straight. The rest date from the Second Empire and are curved. Leaving on our right the Bagatelle and the training ground we arrive at the *Carrefour de Longchamp*. On the right are the remains of the Abbey founded by the sister of Saint-Louis. Straight ahead are the *Moulin de Longchamp* and the *Hippodrome*. On the left is the *Grande Cascade*.

If we had more time to devote to the Bois de Boulogne we would not fail to go to the *Auteuil race-course* by a round-about route, that is to say, by the Reservoir, the Bravilliers, the Route du Point-du-Jour and the road from the Seine to the Butte Mortemart. But if this route seems too long for this visit we shall have to take the Route de la Vierge-aux-Berceaux for its whole length, then the Avenue de l'Hippodrome as far as the Carrefour des Cascades. On our right stretches the *Lac Supérieur*, beyond which is the *Auteuil race-course*, and on our left the *Lac Inférieur*.

We now go round a great elbow, starting to the left along the road round the Lac Inférieur, then left again up the Route de la Grande Cascade as far as the Carrefour de la Croix-Catelan, the *Pré Catelan* (restaurant) and the *Racing-Club*, one of the principal sporting clubs of the Paris area. We return to the road round the Lac Inférieur. At the junction with the road from Neuilly to La Muette we see the Pavillon Royal (restaurant). We are now at the Carrefour du Bout-des-Lacs.

Bearing left we take the Route de Suresnes which takes us to the Porte Dauphine.

There is no simple route for a walk through the Bois which has no flaws, and although the one which we have followed makes it possible to see the main points of interest, it provides only a vague and rudimentary impression of the Bois de Boulogne. Those who love and can appreciate the achievements of the Conservation des Jardins et Promenades de la Ville de Paris during the last thirty years will prefer to wander through the Bois without following any precise route and the best time will be the morning, before ten o'clock, in the Spring and Autumn.

We have not been able to pay due respect to the finest woods, the most forest-like in the Bois, which are between the Allée de la Reine-Marguerite and the Avenue de Saint-Cloud. Our visitor has not, as he should, walked round the *Lac Supérieur* and the *Lac Inférieur* nor been round the latter, which is also called the Grand Lac, in a boat. He should therefore return to wander round on foot and in a boat and preferably in the early morning.

Only thus will he appreciate properly the work of the landscape gardeners who, under the direction of Haussmann,

changed the whole aspect of a forest by creating vistas, lakes, streams and waterfalls, and by designing winding paths, more interesting to follow than a road. Nevertheless one cannot help wondering whether this artificial creation, so much appreciated during the Second Empire and as late as 1914, is really what the Parisian of today likes best and whether he would not prefer a little more real forest to the west of his city.

This would indeed not be the opinion of the horse-racing enthusiasts, for whom Longchamp and Auteuil have become holy ground, redolent with the atmosphere of the great racing stables, and for whom the Bois de Boulogne is but the natural setting for these two race-courses.

The Avenue Foch

The true Parisians are as fond of their old "Avenue du Bois", now the Avenue Foch, as they are of the Avenue des Champs-Élysées. It was cut in 1854 to be the Avenue de l'Impératrice, doing away with two or three small streets of no importance, and intersecting numerous thoroughfares. The final result was so successful that nobody now notices these intersections. This immense avenue lined with trees shows that Haussmann and Alphand could sometime design on a grand scale.

Because of building restrictions which date from the same year, 1854, for over half a mile the houses are set back from the road in gardens, thus creating an atmosphere of luxury which harmonises admirably with the Porte Dauphine opening onto the Bois de Boulogne and the majestic precincts of the Place de l'Etoile.

In 1875 it was the Avenue du Bois and so remained until 1929 when it was renamed the Avenue Foch. Thus the victor of 1918 is in the company of other victorious generals round the Arc de Triomphe.

In spite of Parisians' great admiration for Maréchal Foch, there are many who still out of involuntary habit say Avenue du Bois. Under this name the avenue long had an important place in the elegant and fashionable life of the capital in the "good old days", in the time of fine carriages.

A mistake spoils the Avenue Foch not far from the *Villa Sald*, which is associated with Anatole France who lived for many years in one of the small houses of the quiet private road named in honour of the viceroy of Egypt, Saïd Pasha. The mistake is the monument erected in honour of Alphand, Director of Works at Paris, by the sculptor Dalou and the architect Formige. Alphand whose merits we have had occasion to praise, certainly has a claim to the gratitude of Paris, but Dalou, very uneven in inspiration and execution, was

on this occasion ill-inspired. Alaphand is giving orders—like a schoolmaster to his pupils—to the architect Huet, the engineer Bouvard, the painter Roll and the sculptor Dalou, who thus found an opportunity to make a statue of himself.

The Etoile and its Avenues

The old Etoile de Chaillot which, according to old documents, seemed to owe its name to the arrangement of several roads in the form of a star, has since the XVIII century become more and more regular to the point of being absolutely geometrical. It was in the time of Louis XVI one of the points of the wall of the Farmers-General, with customs houses decorated with pediments and columns, identical with those which have been preserved on the Place Denfert-Rochereau and the Place de la Nation. They disappeared during the Second Empire.

The * Arc de Triomphe—so Napoleonic in its proud grandeur—is well placed in the centre of this star of avenues. The particularly happy choice of this site was due, not to Napoleon, but to Monsieur de Champigny, minister of the Interior. The Emperor had thought of the Saint-Antoine district or the Bastille.

The architect *Chalgrin* was entrusted with the task of building this monument to the glory of the Imperial army. We note Napoleon's persistent imitation of Roman monuments.

The Arc de Triomphe du Carrousel dates from the same period but it was too small for the Emperor. The second Arc de Triomphe was to be of colossal dimensions and then made magnificent with decoration. It was to cost fabulous sums. But this time the Emperor would at last be satisfied.

Napoleon was however never to see it except as a full size model in wood and canvas when he entered Paris with the new empress, Marie-Louise, on 2nd April 1810. Construction was slow. As often happens when the hills of Paris are excavated, the various sub-strata of the Etoile were ill suited to the foundations. The Arc de Triomphe was still only in its early stages when Napoleon died at St Helena.

But Louis XVIII was hardly in favour of this glorification of the imperial army. Nor was Charles X; he decided to complete the arch in honour of the Duc d'Angoulême. Louis-Philippe, more tolerant, decided that the monument would stand to immortalise the great deeds of all French armies since 1792. And the Arc was to be completed when the body of Napoleon arrived in Paris.

Since then the Arc de Triomphe has been constantly the centre of the greatest patriotic ceremonies and manifestations: the funeral of Victor Hugo in 1885; the victory procession in 1919; the burial of the Unknown Soldier in 1920—"Ici repose un soldat français mort pour la Patrie". The flame on the tomb, over which are the names of battles, marshalls and generals,

helps to make the Arc de Triomphe much more than a commemorative monument. Particularly since the flame has been burning, maintained every evening in solemn ceremony, it has taken its place among the sanctuaries.

The arch is about 160 feet high and nearly 150 feet wide. There is a fine view of Paris from the top. Four enormous groups of similar size but unequal artistic value decorate the two main sides.

From the Avenue des Champs-Élysées one sees: —

— On the left, Triumph of 1810, by *Cortot*.

— On the right, Departure of the Volunteers of 1792, by *Rude*, wrongly, but often, called "La Marseillaise" through an association of the attitudes, expressions and movements of the figures with the words of the national anthem. It is the best part of the monument.

From the side of the Avenue de la Grande-Armée:

— On the left, Peace, by *Etex*.

— On the right, Resistance, also by *Etex*.

The sculptures in rectangles above these groups represent, in the same order: the Battle of Aboukir, by *Seurre*; the Funeral of Marceau, by *Lemaire*; the Capture of Alexandria, by *Chapponnière*; the Crossing of the bridge of Arcole, by *Feuchères*.

On the sides the sculptures are:

— On the north side (Avenue de Wagram), Battle of Jemmapes, by *Marochetti*.

— On the south side (Avenue Kléber), Battle of Austerlitz, by *Gechter*.

Finally, under the cornice runs a frieze showing, on the Champs-Élysées side, the Departure of the French Army, and on the other side, its Triumphant Return. Six sculptors of which *Rude* is the best known took part in this work.

Inside the monument is a museum containing documents about the history of the Arc de Triomphe.

In the preceding itinerary we have already seen the Avenue des Champs-Élysées. We will now walk along the ten avenues which radiate from the Place de l'Etoile and which are all well-known for their luxury shops, hotels, restaurants, theatres and cinemas. We will therefore mention only the principal buildings or objects of interest.

Having arrived on the Avenue Foch we turn left.

AVENUE DE LA GRANDE ARMÉE. Most of the trade is devoted to motor-cars, bicycles and motorcycles—*Protestant church* of the Etoile at No. 54, famous for the high quality of its religious concerts—*Touring-Club de France* at No. 65.

AVENUE CARNOT.

AVENUE MAC-MAHON.

AVENUE DE WAGRAM. — The busiest and gayest of all the avenues, with the *Théâtre de l'Etoile*, the *Comédie-Wagram*, the *Salle Wagram* and the *Empire* (music-hall).

AVENUE HOCHÉ. At No. 50 the *English Catholic church*.

AVENUE DE FRIEDLAND. At No. 23 is the *Spanish church*; at No 27, the *Paris Chamber of Commerce*; in front of No. 24 a statue of *Balzac* by *Falguière*. We are here at the corner of the *Rue Balzac*, formerly *Avenue Fortunée*, where *Balzac* died at No. 12. Nothing remains of this house which would today be a place of pilgrimage for lovers of *Balzac*, as is the house at No. 47, *Rue Raynouard*. It was after his marriage with *Mme Hanska* that *Balzac* came to live in the *Avenue Fortunée*.

AVENUE D'IÉNA. — The avenue leads to the *Place des Etats-Unis* which is on the right, coming from the *Etoile*, beyond No. 33. This *Place* is arranged as a square, with four rows of trees and lawns crossed by *allées*. There are four monuments: *La Fayette* and *Washington* (1895), by *Bartholdi*, famous for his statue of *Liberty* at *New York*, and given to the city of *Paris* by *Joseph Pulitzer*, one of the creators of *American journalism*; statue of the *American dental surgeon Horace Wells* (1815-1848), inventor of surgical anaesthesia, by *Bouthée* (1910); monument to *American volunteers* who died fighting for *France* during the 1914-18 war. On the two sides are engraved eight lines by the *Alan Seeger*, the *American poet*, killed fighting for *France* when he was twenty-eight, author of the poem "I have a rendez-vous with death". After the lines by *Alan Seeger* there is the translation by *André Rivoire*. The fourth monument is a bust, by *Drivier*, of the ambassador *Myron T. Herrick* (1859-1929) who represented the *United States* in *France* during the 1914-18 war.

AVENUE KLEBER. — At No. 19, the *Hôtel Majestic*, temporary headquarters of *UNESCO* (*United Nations Educational, Scientific and Cultural Organisation*).

AVENUE VICTOR-HUGO is so named because it goes through the district containing the last house in which the poet lived. The house no longer exists. The avenue is divided, at Nos. 72 and 91, by the *Place Victor-Hugo*, in which is the church of *Saint-Honoré d'Eylau*.

CHAILLOT

Start from the *Place du Trocadéro* noting—statue of Foch—the *Palais de Chaillot* with its museum, theatre, gardens and aquarium. Take the Avenue Ferdinand I de Roumanie to go to the *Musée des Travaux Publics*; then, on the other side of the Place d'Iéna (equestrian statue of Washington), the *Musée Guimet*. The Avenue Pierre I de Serbie and the Rue de Chaillot lead to the church of *St-Pierre de Chaillot* (visit church). Retrace steps along Avenue Pierre I de Serbie as far as *Musée Galliera*. Visit museum, then cross avenue to reach the *Musée d'Art Moderne*. Go down avenue between the two museums as far as the Avenue de New-York—follow this avenue, on the left, as far as the Place de l'Alma.

The *Place du Trocadéro* gets its name from that of a Spanish fort, captured by the French army in 1823. An equestrian statue of Marshal Foch, by Robert Wlerick and Raymond Martin, was erected on the Place in 1951. The marshal is shown without his képi, a fact which has given rise to much argument.

On the right looking towards the palace, is the cemetery of Passy where are buried many artists including the painters Manet, Berthe Morizot, Marie Bashkirtseff (whose "Journal" established her fame as a writer rather than a painter); the composers Gabriel Faure, Claude Debussy, André Messager; the novelist and playwright Octave Mirbeau; the comedienne Réjane and the tragedienne Bartet.

The Palais de Chaillot

The international exhibition of 1937 caused the disappearance of the building which was the most important relic of an earlier exhibition: the *Palais du Trocadéro*, built by Davioud for the exhibition of 1878. The demolition of the central part of this building has opened up a magnificent view of the Seine and the Champ-de-Mars.

The Palais du Trocadéro did not, however, disappear completely: the two wings were kept but were enlarged, re-covered and completely transformed so as to render them suitable for the museums which they were to house. The pavilions at either end are adorned with the words of Paul Valéry "Il dépend de celui qui passe que je sois tombe ou trésor" (He who passes by decides whether I am a tomb or a treasure-house) and "Ami, n'entre pas sans désir" (Friend, do not enter without a desire.)

The architects, *Boileau, Carlu and Azéma*, also built, on the side of the hill and under the terrace, a new theatre which is a model of its kind. (See below, page 000).

The right wing, along the Rue Franklin, contains the *Musée de l'Homme* (Prehistory, Ethnology) and, overlooking the gardens, the *Musée de la Marine* (Naval history through the ages. Artistic and documentary collections).

The left wing contains the *Musée des Monuments français et de la Fresque*, and, in the basement, the *Musée des Arts et Traditions populaires*.

— *Musée des Monuments français*. (Important and magnificent collections of casts which enable the visitor to study with ease the whole history of French sculpture from the Middle Ages to the beginning of the XIX century. Since 1947 a *Museum of Romanesque Mural Paintings* has been added—copies of frescoes, in their original size and shown in their architectural setting, reconstructions).

Musée des Arts et Traditions populaires. Basement. A folklore museum for the costumes, tools and traditions of the different French provinces. The collections, while awaiting their transfer to other buildings, are shown in rotation as temporary exhibitions.

Still in the left wing, through the door leading to the vestibule, we reach on turning right, the *Théâtre du Palais de Chaillot*, one of the most sensational achievements of recent years in the way of theatre construction and arrangement. There are 2,800 seats, all directly facing the stage. The organ can disappear into the basement. The foyers are sumptuous and spacious, decorated by numerous modern painters (*Brianchon, Chapelain-Midy, Oudot, Céria, Dufy, Waroquier, Vuillard, Bonnard*). A résumé of the tendencies and formulae of the new school of decorative painting can be seen here.

Although the decoration of the interior of the palace has been given mainly to painters that of the exterior, to make up for it, is mainly in the hands of modern sculptors: here the résumé is concerned with the sculpture of 1937.

All round the palace, on the outside of the wings on the side opposite the gardens, a large area of the walls is decorated with allegorical sculptures—forming a vast open-air museum where one can see examples of the different tendencies in sculpture from 1925 to 1937. Many artists are represented there; we will mention in particular: *Joël and Jan Martel, Sarrabezolles, Delamarre, Yencesse, Sartorio, Saupique, Contesse, Wlérick, Lejeune, Belmondo, Bouchard, Pommier*.

The sculptural decoration of the lateral facades consists of fountains and gilded figures, chiefly the work of *Pryas, Gimond, Couturier, Cornet, Niclausse*; the style is pleasant but a little dwarfed by the proportions of the facades.

There is a remarkable view over Paris from the edge of the terrace. First, at the bottom of the gardens, we have the Seine, at the beginning of the bend which turns its course towards the south, then the Champ de Mars with the Eiffel Tower, and behind it, the Ecole Militaire. Further still, the view extends to the Opéra, the Invalides, Montmartre, etc...

Flights of steps lead down to the gardens. We pass in front of the theatre, decorated with groups by *Michelet*, then by the fountains with sculptures by *Bacqué, Guyot* and *Jouve* and, further down, the fine groups by *Poisson* and *Drivier*. When the fountains are playing and illuminated the effect is magnificent.

To the right and to the left there are pleasant walks through the Trocadéro gardens. On the left is the *Aquarium*, most attractively arranged and well worth a visit.

Musée des Travaux publics (Place d'Iéna)

The Museum of Public Works is a very recent innovation and is housed in a building (not yet completed) designed specially for this purpose by *Auguste Perret*. It is of particular interest to engineers and architects but the ingenuity of its presentations will also enable a wider public to understand with ease those works of art which, by their use of new materials, are characteristic of the modern conception of progress.

Musée Guimet

Founded by the Orientalist collector Emile Guimet, who died in 1918, this museum is dear to explorers, historians, geographers and writers. It is dedicated exclusively to the arts, histories and religions of the Orient and the Far East. Its collections are among the richest in the world.

It is not, however, as well known to Parisians as it ought to be, probably because a considerable knowledge of Asiatic antiquity is needed to appreciate it to the full.

The Church of Saint-Pierre-de-Chaillot

This church, built in 1937 by Emile Bois in a style inspired by the Romanesque, is, in spite of the criticisms which it aroused, one of the most interesting modern churches of Paris. Above the three portals of the facade is a large bas-relief by *Henri Bouchard* representing chiefly the life of Saint Peter, the scenes arranged one above the other, as in the Mediaeval tradition. To the right and left are six apostles.

The Musée Galliéra

Built (1878-1888) by the architect Ginain, this museum owes its name to the Duchesse de Galliéra who gave the building—but not its contents—and the garden to the city of Paris.

The rooms of the Musée Galliéra are used for temporary exhibitions of drawings, paintings, sculpture, engravings etc. The space available is not very considerable but it is precisely for this reason that it is particularly well suited, better than any other museum in Paris, for retrospective exhibitions and for those where the size and number of the exhibits is not very large.

The Palais des Musées d'Art moderne

We will draw the visitor's particular attention to the name of this museum. It is sometimes wrongly called the "Palais de New-York" because it is situated on the Avenue de New-York, but it is as pointless to call it this as it would have been to call it the "Palais de Tokio" in the days when the Avenue de New-York was the Quai de Tokio, before the last war.

There is all the less reason for calling this museum "de New-York" since it is more often entered from the Avenue du Président-Wilson, more or less parallel to the Avenue de New-York.

It houses, rather uncomfortably, the *National Museum of Modern Art*, which has taken the place of the old Musée du Luxembourg, and, on the left looking at the Seine, the *Municipal Museum of Modern Art*, which is not yet completed and which is used for exhibitions.

The National Museum is intended to give a general impression of French art from the Impressionists to modern times. Among the artists represented we will mention:

Vuillard, Bonnard, Valladon, Utrillo, André Derain, Georges Rouault

(*Ecce Homo), Albert Marquet, Matisse, Dufy, Dunoyer de Segonzac, Foujita, Braque, Othon Friesz, Chagall, Picasso.

Among the sculptors Maillol and Bourdelle are the chief artists represented. The Museum also has a fairly complete collection of modern tapestries from the Aubusson school; note the works of Jean Lurçat, Gromaire, Marc Saint-Saens, Picart Le Doux.

On the facade overlooking the Avenue de New-York are some bas-reliefs by Alfred Janniot—one of the most powerful and most original works of the modern school. They represent the Muses, Eros (the child Cupid) and Venus (or Aphrodite).

On the terrace which lies between the museum and the pavement of the avenue are four stone statues of half reclining women, by Guenot, Drivier (who sculpted two) and Dejean. These sculptors, like Janniot, are among the main exponents of the contemporary plastic arts (likewise Maillol who, however, is not represented on this terrace).

In the centre is *La France*, by Bourdelle, the symbol of French gratitude to the Volunteers who fell "for the honour and liberty of France". Below are inscribed the words of Charles Péguy: "Mère, voici vos fils qui se sont tant battus".

PASSY AND AUTEUIL

The appearance and character of a small town or village incorporated in Paris, which we have already found in Montparnasse, Montmartre and the Latin Quarter, are also seen in the greater part of the XVI Arrondissement, in the districts of *Passy* and *Auteuil*. Much of this arrondissement is limited on one side by the Seine, and on the other by the Bois de Boulogne. Formerly, the forest of Rouvray, out of which the Bois was created, covered all that has now become Chaillot, Passy and Auteuil. The last remaining gardens, whether public or private, of the XVI Arrondissement are the great-grandchildren of a large forest.

On leaving the Palais de Chaillot, by the Place du Trocadéro, turn left and take the Rue Franklin. At No 8 is the *Musée Georges Clemenceau*, which has been arranged in the flat of the famous statesman by his friends. All the furniture and familiar objects of "The Tiger" (as he was nicknamed), have been kept just as they were at the time of his death.

Continue along the Rue Franklin as far as the Rue de Passy. Follow this street, on the right, as far as the Chaussée de la Muette.

The names of the stations of the metro and the "chemin de fer de Ceinture"—which also goes through this arrondissement—are full of memories.

First, that of a Château de *la Muette*, dating from the time of Charles IX and now vanished. The word "Muette" is said to derive from "mue", or mews, signifying the enclosure where the falcons were kept during the mew, or, similarly, where the stags were kept when they shed their antlers. Another etymology suggested is "meute" or pack of hounds, but this is not so popular as the first explanation.

Some splendid entertainments and receptions were given at the Château de la Muette.

La Pompe really was a pump which supplied drinking water of apparently remarkable quality. *Boulainvilliers* conjures up the memory of the last lord of Passy, the Marquis of Boulainvilliers, who also possessed a splendid château situated on the hill.

Ranelagh is named after a rotunda designed for concerts and balls and surrounded by a park which was created in 1774 in imitation of a similar property of Lord Ranelagh's near London. There are still, in front of the avenues Prudhon and Raphael, some Ranelagh Gardens.

Skirting these and then crossing the Avenue Raphael we arrive at the Musée Marmottan at No 2, Rue Louis-Boilly.

The Musée Marmottan, which was built up from nothing by Jules Marmottan, director of the Bruay mines, and his son Paul, who left it to the Institut de France, contains, in a harmonious setting, some very beautiful and valuable tapestries—notably those (XVI-century) depicting the life of Alexander the Great—some pictures from the Middle Ages and from the Renaissance. But the First Empire collections of portraits, busts and furniture, including a bed once used by Napoleon, and the series of small portraits by *Boilly* are usually found more interesting by visitors.

Among the paintings dating from the early XIX Century note the Young Woman at the Harpsichord, by *Xavier Leprince*, and the portrait of Désirée Clary which the Baron Gérard painted in 1809 and showed at the Salon of 1810. It is the well-known girl with whom Napoleon was for some time in love but who became Queen of Sweden, while her sister Julie married Joseph Bonaparte.

We return to the *Place de Passy*, which marks the centre of the old village which had been laid out as a manor in the XV century and of which the mineral waters long enjoyed a high reputation. The spring was between the Rue Basse (now the Rue Raynouard) and the Quai de Passy. The fashion for these waters died out at the beginning of the XIX century. It is difficult to say why, since it was then that it became the vogue "to take the waters", a vogue which continued everywhere else, both in France and other countries.

Like La Muette and Boulaivilliers, Passy had its château which was magnificent, built in 1678. Like the two others it was the setting for luxurious festivities. In 1826 the manor of Passy fell into the hands of speculators, house-breakers and building contractors.

Leaving the Place de Passy, return south-eastward along the Rue de l'Annonciation, which leads into the Rue Raynouard. We pass the church of *Notre-Dame de Grâce* (modern and of no particular interest).

Like Montmartre, Passy had its vineyard. The Rue des Vignes is named after it.

Auteuil also had its Château and its parks, its "hamlet" which was dear to the poet Boileau. Even more than Chaillot and Passy,

which were associated with many famous names, Auteuil had a past so laden with glory and philosophy that the learned Amédée Fayol, a great specialist in this subject, was able to say with justice, when speaking of the old streets of Auteuil: "To attempt to tell their complete history would mean detailing the evolution of the great past of French literary, philosophical, and encyclopaedic thought".

Among the ghosts of the former inhabitants of Auteuil and those who came to walk beneath its trees, we find Louis XIII, Racine, Molière, Chapelle, Boileau, Lulli, Ninon de l'Enclos, Mme de Sévigné, Voltaire, Adrienne Lecouvreur, Mme Helvétius, the Maréchal de Saxe, Napoléon Bonaparte, Condorcet, Turgot, Mirabeau. Dr. Esprit Blanche (1796-1852) the famous mental specialist, came to add (with a sanatorium which welcomed many well-known people) his name to so many others and, still nearer to our times, the writers Edmond and Jules de Goncourt installed themselves there at No 67 Avenue de Montmorency. By their will they created an annual literary prize which, although there are now too many such prizes, is still a considerable event in the world of letters since the *Prix Goncourt*, at least in theory, discovers a talent or perhaps even a genius.

In spite of the alterations and modernisation to which it has been subjected Auteuil has still, with its gardens, its parks, its villas, its winding and shaded streets, a charm which is to be found in no other district of Paris, in an atmosphere of tranquility most favourable to artistic and literary work. For this reason the population of Auteuil is largely made up of writers, artists and architects.

The church of *Notre-Dame d'Auteuil* is modern (1877-1892) in the Romano-Byzantine style.

THE ENVIRONS OF PARIS

There is not a capital of Europe which has not in its immediate neighbourhood the complementary adornment of châteaux, parks, woods and forests, palaces, churches, chapels, all the wealth of monuments and natural beauty which is so closely associated with its past. Paris is exceptional above all others for the treasures outside its walls which it can add to those within. These historical settings, of which several are now magnificent museums, are situated in what are generally called the suburbs or the environs, terms which are too vague and lay too much stress on the boundaries of Paris. For the informed tourist, as for the Parisian, who does not wish to halt at administrative frontiers, the capital extends a considerable distance, especially towards the east and north.

That is why the following chapters are devoted to: *Saint-Cloud, Sèvres, Meudon, Versailles, Rambouillet, the Chevreuse valley, Sceaux, the Mont-Valérien, Malmaison, Marly-le-Roi, Saint-Germain-en-Laye, Maisons-Laffitte, Saint-Denis, Ermenonville, Chaalis, Senlis, Chantilly, Compiègne, Pierrefonds, Vincennes, Fontainebleau, Enghien, Grosbois, Vaux-le-Vicomte, Champ.*

N.B. The Bois de Boulogne and the Bois de Vincennes have been incorporated in Paris since the demolition of the fortifications built between 1841 and 1845. For the Bois de Boulogne see page 180, for the Bois de Vincennes see page 111.

SAINT-CLOUD

Communications:

Railway: from the St-Lazare station.

Métro: Porte de St-Cloud or Pont de Sèvres (cross the bridge to reach the south-east of the St-Cloud Park).

Buses: 52 (Porte Molitor); 72 (Place de la Porte de St-Cloud).

By road—Porte de St-Cloud—N 307 (through Boulogne)—turn right before reaching the Pont de St-Cloud to visit the former Kahn gardens, now the **Jardins Départementaux de Boulogne-sur-Seine*. The whole gardens are most interesting from different points of view but the *Vosges Forest* and the *Japanese Garden* are particularly worthy of notice. Entrance: 9, Quai du Quatre-Septembre (entrance fee).

Cross the bridge. On the left: the Parc de St-Cloud and Sèvres. On the right, the town of St-Cloud (see Plan 58).

To go to Versailles from St-Cloud, take N. 185.

All this area is well sign-posted.

To go to Sèvres direct from Paris, leave the city by the Porte de St-Cloud and the Pont de Sèvres.

Meudon, south of Sèvres, is opposite Billancourt, on the other side of the Seine (see Plan 57).

Hotels: *Pavillon du Belvédère*, 1, Rue Pierrien; *Pavillon de Longchamp*, 68, Quai Carnot. MOL 40-90.

Hotel-Restaurant: *La Réserve*, 2, Boulevard Jules Peltier. MOL 26-70.

The history of St-Cloud starts with the assassination of the sons of Clodomir, the grandsons of Clovis, in approximately 530, by their uncles Childebert and Clotaire. Two of the three children were stabbed to death but the third, Clodoald, somehow succeeded in escaping from the massacre. He then probably remained hidden in a monastery until he could appear once more without danger. He then stated that he renounced the throne, was becoming a priest and that he would found a monastery at Novigentum (Nogent). At this time, Clodoald, a tonsured monk, in the eyes of those whom he encountered, was already on the way to attaining saintliness. His name, which was difficult to pronounce, was contracted to Cloud. But the inhabitants of St-Cloud are to this day called Clodoaldiens.

Chilperic, son of Clotaire and king of Neustria, built a royal palace on the hill. From the IX to the XVI century the village was burnt down and plundered many times. Normans, English, Armagnacs and Burgundians devastated it before the wars of religion added their toll of destruction to so many misfortunes.

In 1589 Henri III was killed at St-Cloud by a blow from the dagger of the Dominican monk, Jacques Clément.

In the XVII century a magnificent domain once more made St-Cloud shine in the annals of historical palaces. Henri III had died in the "country house" (which was in fact a small château) of the Gondi, a family of Florentine origin. Philippe d'Orléans, alias "Monsieur", the brother of Louis XIV, bought the property from the Gondi family to build there a magnificent château, naturally surrounded by a park, where the fountains would play and sing, in the usual

décor of disciplined greenery and mythological statues, to the wonder of all. In 1661 he had married Henriette-Ann, the daughter of Charles I of England (she was only five when her father was beheaded).

Le Pautre, Jules Hardouin-Mansart, Mignard and Le Nôtre achieved a perfect effect with the palace and park of St-Cloud. Lavish entertainments were given there.

But alas, in 1670 at St-Cloud, Madame is dying, Madame is dead...

She was only twenty-six years old and was all charm and intelligence... In his funeral oration at the abbey church of St-Denis Bossuet said: "Madame died, like the flowers of the field, between morning and night. In the morning she blossomed, but in the evening we found her wilted".

It will never be known whether this sudden death was caused by criminal or accidental poisoning or a sudden peritonitis.

Thus we find the history of St-Cloud once more disturbed by a tragic event.

In 1785 Marie-Antoinette bought the property of St-Cloud and considerable work was done on the palace.

We will pass rapidly over the Revolution which caused no great damage to St-Cloud, now become a "promenade for the pleasure of the citizens of Paris", and we come to the Directory.

The "coup d'état" of 18 Brumaire took place, to a great extent, in the orangery of the palace, which had been turned into an assembly room.

It was at St-Cloud that, on 18 May 1804, the First Empire came into being.

When Napoleon married Marie-Louise and when the King of Rome was christened the rooms and galleries of St-Cloud became the setting of magnificent entertainments where the First Empire attempted to vie with vanished royalty—but royalty had only temporarily disappeared from the scene and was waiting in exile and preparing the Restoration.

Unfortunately this Restoration was preceded by a first appearance of the Prussians. It is said that Blücher, the victorious general, after obtaining the capitulation of Paris, slept in Napoleon's bed at St-Cloud without bothering to take off his boots—whether from exhaustion or contempt—we do not know.

Louis XVIII sometimes came to St-Cloud. He had the small Jardin du Trocadéro laid out in the park (as in Paris, the name comes from a victory in the Bay of Cadiz, in 1823) for the Duc de Bordeaux, the son of the unfortunate Duc de Berry who was assassinated at the Opéra by Louvel. The little duke was only a child of three but great hopes were founded on him, at least by the Royalists. He became owner of the Château de Chambord and Comte de Chambord. After the fall of Napoleon III he was offered the throne of France, and although he did not reign, he became nevertheless Henri V. Since he died in 1883 he was able to set for himself that the Third Republic, with its tricoloured flag—which he had felt bound to refuse—was firmly established in the France of the kings.

But let us return to Louis XVIII. He died in 1824 and was succeeded by Charles X, who also liked St-Cloud. The fatal ordinances which, in 1830, caused the Revolution, the "Trois Glorieuses" and the fall of the king were signed by him in the Palace of St-Cloud, on his return from hunting in the forest of Rambouillet.

Louis-Philippe continued the tradition of maintenance and alterations, so dear to any sovereign who owns a palace in the neighbourhood of Paris.

Napoleon III remembered that the First Empire was proclaimed in the Galerie d'Apollon at St-Cloud. For the founding of the Second Empire he therefore organised a ceremony in the same setting. He also gave St-Cloud a high place in the list of imperial residences. But these were the last years of glory and happiness for the palace. It was set on fire during the fighting of 1870 and almost burnt to the ground. Only a few walls remained. These did not warrant the work of reconstruction, which could only have resulted in a painstaking imitation as far as the exterior was concerned and would have left the artists of 1880 to decorate the interior in a style which could have had no connection with the work of Mignard and his contemporaries.

The ruins were finally cleared away.

Of the splendours of the XVII century there remains the great *Cascade du Parc*, a masterpiece of architecture and sculpture, of which the architects were Antoine Le Pautre and Jules Hardouin-Mansart. It is divided into the Haute Cascade and the Basse Cascade and is decorated with statues of the Seine and the Marne, by Adam, the elder.

It was restored in 1699 and 1734 and escaped when the land was divided up just as it escaped the disaster of the fire.

Le Nôtre provided the general plan for the cascade and Jules Hardouin-Mansart was responsible for the disposition of the mass of water, while Le Pautre designed the upper portico, with its delicate balustrades which harmonise perfectly with the statues already mentioned and with those of the genii on the terraced basins.

The *Parc de Saint-Cloud* (see Plan 58) covers an area of 969 acres and consists of the lower park, which is along the Seine, and the upper park, on the plateau. Admission is free for pedestrians but an entrance fee is charged to motorists and riders.

The *Bassin des Vingt-Quatre Jets*, the *Tapis Vert*, the *Bassin de la Grande Gerbe*, *Les Goulottes* and the *Bassin du Fer à Cheval* (with delicate balustrade) are, as well as the *Jardin du Trocadéro* which we have already mentioned, the main beauty spots of this park which has many fine vistas and which is not encumbered with statues.

The autostrada to the west goes through a tunnel and does not touch the park.

The former Pavillon d'Artois is now a training college. At the western end of the Parc de Saint-Cloud can be seen the trees of *Villeneuve-l'Etang*, formerly the private property of Napoleon III. This is a separate park, interspersed with large lakes. In this setting of fine trees and lakes the *Memorial to the La Fayette Squadron* was erected in 1930. The architect Alexandre Marcel designed for this monument an arch of triumph, flanked by porticoes. A cenotaph and a crypt complete the memorial.

At Sèvres the visitor will see the *National Porcelain Factory*, founded in the XVIII century, and the *Ceramics Museum* which dates from the XIX century. In the museum are not only examples of wonderful porcelain from every country where it is manufactured but also terracotta, pottery and old and modern glass.

Between Sèvres and the central part of Meudon is Bellevue (which is, however, part of the Commune of Meudon).

RESTAURANT: "*La Feuilleraie*", 3, Grand'Rue, Bellevue; *Relais des Gardes*, 42, Avenue Gallieni, Bellevue, OBS 11-79.

IN THE WOODS OF MEUDON: *L'Ermitage de Villebon*. Tel. 10-74.

At No. 27, Avenue du Château, Richard Wagner composed "the Flying Dutchman".

François Rabelais was curé of Meudon, but nothing remains of the church of his day. The oldest parts of the one which now stands in the centre of the town were built seventeen years after his death. It contains some interesting pictures of the XVI and XVII centuries.

Almost opposite the church, on the left, take the Rue des Pierres, to see at No. 11 the old house of *Armande Béjart*, the wife of Molière (but known in the theatre as *Mademoiselle Molière*). It contains a museum of Molière souvenirs. In the district of Val-Fleury, the south-east part of Meudon, is the former house of *Rodin*, now national property, which is arranged as a museum and is complementary to the museum in the Hôtel Biron in Paris (see page 56). The tomb of the great sculptor, with a replica of his statue, "The Thinker", is in the park of this town.

The observatory of physical astronomy (attached to the one in Paris) and the Balloon park of Chalais-Meudon are not open to the public.

The * Terrace of Meudon is, on the other hand, open to the visitor at all times of the day. This terrace is famous and the view from it rivals that of Saint-Germain-en-Laye.

Finally, the * forest (also called the Bois — see Plan 57) of Meudon, which covers an area of 2654 acres and which was formerly much more popular with Parisians, is also open to the public. Its lakes, Trivaux, Villebon, Fonceaux and Ursine, were the setting for Sunday picnics in the time of Alphonse Daudet, who placed several episodes of his novel "Sapho", in this forest.

VERSAILLES

(Plan 56)

Communications:

Railway: departure from the St-Lazare and Montparnasse-Invalides stations.

Bus: departure from the Pont-de-Sèvres (metro station).

Road: Porte de St-Cloud—N 10 (through Boulogne-Billancourt, and then Sèvres).

Hotels: *Maintenon*, 40, Rue du Peintre-Lebrun. Tel. 19-01; *de Noailles*, 18, Rue de Noailles. Tel. 08-96; *Pavillon Régina*, 53, Boulevard de la Reine. Tel. 21-68; *Royal*, 3, Rue Petigny. Tel. 03-51; *Trianon-Palace*, 1, Boulevard de la Reine. Tel. 34-12; *Vatel*, 36, Rue des Réservoirs. Tel. 03-58.

Restaurant: *Le Londres*, 7, Rue Colbert. Tel. 05-79; *HOSTELLERIE DU ROY*, 16, Rue de la Chancellerie. Tel. 19-59.

To those who have not been there the word "Versailles" usually brings visions of the château and its gardens, of the Grand Trianon and its park, of the Petit Trianon and its hamlet. It will therefore perhaps be helpful if we advise a visit to the town, so that the visitor may see at least: the old *Hôtel de la Marine et des Affaires Etrangères*, now a library, with panelling and paintings from the time of Louis XV; the *Cathedral of Saint-Louis*, a fine building also dating from the second half of the XVIII century; the *church of Notre-Dame* (XVII century), the former parish church of the Château; the *Salle du Jeu de Paume*, where the famous oath of 20th June 1789 was sworn by the members of the Third Estate; the *Musée Houdon*, in the Hôtel Lambinet, which contains many delicate XVIII-century works, notably by the sculptor Houdon, and where has been reconstituted the room in which Charlotte Corday lived at Caen.

Versailles, like the Louvre, is a whole world of history and art. Years are needed to know its treasures well. Books five hundred pages long are not sufficient to describe the marvels of architecture, painting and sculpture in the "city of the waters" as the poet Henri de Régnier called Versailles. Hardly a year passes without the addition of a new work to the Versailles bibliography. We can therefore mention here only the bare essentials.

The Château. It is best to approach the Château de Versailles from the *Avenue de Paris* (see Plan) which leads into the

Place d'Armes. From here the visitor has a view of the principal facades in all their majesty. After the *Place d'Armes* come the *Cour des Ministres* and then the *Cour de Marbre*. On the right is the *Pavillon Gabriel* and the north wing, which has the chapel on the left and the old opera on the right. On the opposite side is the *Pavillon Dufour* and the south wing in which is the *Congress Room* where the election of the President of the Republic is held. A large part of the two wings of the buildings which surround the *Cour de Marbre* is devoted to the *Musée de l'Histoire de France*. The remainder consists of the *State Apartments*: the *Grands Appartements du Roi*, the *Galerie des Glaces*, *Salon de la Guerre*, *Salon de la Paix*, the suite of Louis XIV including the famous *Salon de l'Oeil-de-Boeuf*, the suite of Louis XV, and the suite of Marie-Antoinette (also used by the two preceding queens).

With their paintings and sculptures by masters of the XVII and XVIII centuries corresponding to the dates of the rooms themselves, these apartments are divided into salons named *Hercule*, *Abondance*, *Vénus*, *Diane*, *Mars*, *Mercure*, *Apollon* and also the *Salon de la Reine*, the *Antichambre* (or *Salle*) du *Grand Couvert de la Reine* and the *Salle des Gardes de la Reine*.

For Marie-Antoinette, the queen's bedroom was on 6th October 1789 the setting for the first scene of a tragedy which was to end on the scaffold in Paris.

The chapel in which was celebrated, among other ceremonies, the marriage of Louis XVI and Marie-Antoinette, was built between 1689 and 1710.

The Gardens. Looking from the central terrace of the Château the visitor has before him the most magnificent vista that human invention can create. The art of Le Nôtre is essentially geometrical and one must appreciate its linear conception in order to judge it fairly.

This landscape gardener disciplined everything to the realisation of his ideal: marble and bronze, water, lawns and trees. He carried this discipline to such a point that when today we discuss the feeling for nature in the XVII century, the park at Versailles is quoted as a typical example of the absence of any feeling. But everyone agrees about the beauty of the effect. Many are the writers and poets who have praised it, thus paying homage, not only to Le Nôtre, but also to the brothers Pierre and François Francine, who were in charge of the waters and fountains of France from 1723 to 1784 and who were the creators of the waters of Versailles. It is only recently, thanks to the works of Albert Mousset (published by

Picard), that we have come to realise the incessant work and the constant supervision which were required for the creation and maintenance of the "royal waters".

From the terrace to the Grand Canal and the Etoile Royale extend in a straight line two *Parterres d'Eau*, the *Bassin de Latone*, the *Parterres de Latone*, the *Tapis Vert* and the *Bassin d'Apollon*. On the left of this central line but running in the same direction are the *Bosquet de la Reine*, the *Salle de Bal*, the *Bassin de Bacchus*, the *Bassin du Miroir*, the *Quinconce du Midi*, the *Bassin de Saturne*, the *Jardin du Roi*, the *Salle des Marronniers* and the *Colonnade de Mansart*. On the right are the *Bains d'Apollon*, the *Rond Vert*, the *Bassin des Enfants*, the *Bassin de Cérès*, the *Quinconce du Nord*, the *Etoile*, the *Bassin de Flore*, the *Bosquet des Dômes*, the *Bosquet d'Encelade* and the *Bosquet de l'Obélisque* (each with its *Bassin*).

It will be noticed that the two sides of the park, with its trees, statues and fountains, are separated by geometrical designs of lawns and water but that they themselves are not absolutely symmetrical. Something has been left to surprise, and the interlacing of the paths, both in the north and in the south, are often reminiscent of a maze. One of the great charms of the Park of Versailles for those who stroll through it without any definite itinerary are the unexpected meetings with, say, a mythological statue, a *Bassin* in honour of some goddess, a grotto or baths. The craze for mythology is typical of the art of Versailles at the time of Louis XIV.

Here, even more than at the Louvre or the Tuileries, probably because the play of the fountains created a favourable atmosphere, this mythology led the artists of the time to honour the human form in its utmost perfection, according to the canons of beauty of Antiquity which were once more, since the Renaissance, those accepted. The gods, demi-gods and heroes, the goddesses and nymphs and the children who are sometimes cherubs and sometimes genii—all these bring to the Waters of the King the grace of their dimpled bodies. Jacques Sarazin, Coysevox, Tuby, Girardon, Regnaudin, Marsy, Guérin, Sigisbert Adam, J. B. Le Moyne, Bouchardon, Van Clève and Lespingola (a brief list which we know is quite incomplete) were the leaders of this school of sculpture in which triumphed the human form without defect. These artists, as well as the ingenious inventors of the hydraulic machinery, harmonised their conceptions with those of Le Nôtre to create the grandest garden in the French style.

We will mention only a few of the splendours of the Park:

The *Children in Bronze*, astride marble sphinxes, by Sarazin and Derambert (at the entrance to the *Parterres du Midi*).

Proserpine being carried off by Pluto, a group by Girardon, in the centre of the *Colonnade*.

The famous *Apollo attended by Nymphs*, also by Girardon, which forms the principal motif of the *Bains d'Apollon* and is completed by the *Steeds of Apollo* (or of the Sun) attended by Tritons with human heads.

The statues of *Acis and Galatea*, by Tuby.

The statues at the *Bassin de Neptune*. Here the honours are

shared between Sigismond-Adam (Neptune and Amphitrite), Le Moyne (the Ocean) and Bouchardon (Proteus, Cherubs and Dragons).

Let us return to the terrace of the Château: on our left stretch the *Parterres du Midi* and the *Orangery*; on our right, the *Parterres du Nord*, the *grove of the old Arc de Triomphe* and the *grove of the Three Fountains*; the two last separated by a stretch of water.

Finally, on the extreme right are the *Bassin du Dragon* and, in an architectural setting of great magnificence, the *Bassin de Neptune*, of which we have already mentioned the statues.

The *Pièce d'Eau des Suisses* (so called because it was the Swiss guards who transformed the marsh which was formerly here) is separated from the Orangery by the *Hundred Steps* and by Route National No. 10. A statue of Louis XIV — in the guise of Marcus Curtius (a legendary hero of early Roman history) dominates, to the south, this magnificent oval stretch of water. It is the work of Cavalier Bernin, modified by Girardon; and can be seen from the railway, which passes quite close.

The Trianons. The shortest way to the Trianons, which are in the north-east part of the park, is as follows: take the Allée d'Apollon on the right of the Bassin d'Apollon, then, on the left, the Avenue du Petit Trianon. This leads to the Allée des Deux Trianons. On the left is the *Grand Trianon* and on the right the *Petit Trianon*.

The name Trianon was originally given to the spot where Louis XIV built a small pavilion, the "Trianon de Porcelaine", by Francois d'Orbay. The facades were, in fact, decorated with blue pottery. This building, which must have been charming, only lasted seventeen years. In its place, Mansart built the Grand Trianon which we see today. This palace, crowned with a terrace in the Italian style, is only one storey high and is one of the masterpieces of Mansart. The building is in two parts, joined by a peristyle.

The *Grand Trianon* was occupied by Louis XIV, Louis XV, Stanislas Leczinski, Madame de Pompadour, Napoleon and Marie-Louise and Louis-Philippe. Queen Victoria was entertained there in 1855. It is nowadays used for receptions given to royalty on official visits.

The painters *J.B. Van Loo*, *Nattier*, *Hubert Robert*, *Boucher* and *Coypel* are represented in the rooms of the Grand Trianon, some by portraits and others by mythological scenes. The *Salon des Sources*, the *Salon Rond*, the *Music Room*, the great

gallery and, in particulier, the *Salon des Glaces* are all noted for the delicacy and luxury of their decorations.

Like the park of the Château, the gardens of the Grand Trianon, designed by Mansart, are ornamented with basins with sculptured groups and statues of mythological inspiration. In the *Amphitheatre*, the *Buffet de Marbre* and the *Fontaine de l'Amour*, mainly, the architects and sculptors have combined to make the Grand Trianon a kind of reduced version of the park itself.

The *Petit Trianon*, or its main building at least, dates from 1768. It was the architect Gabriel who designed this charming building for Louis XV and Madame de Pompadour, and also the chapel and the octagonal pavilion which stands nearby.

All is grace and harmony in the proportions and the decorations of the *Petit Trianon* — which is, in fact, nothing but a private house placed discreetly outside the park — a royal "folly".

In 1783 — 1788 the architect Richard Mique built for Marie-Antoinette the *Temple d'Amour* (the statue by Bouchardon is a replica — the original being now in the Louvre), and, more especially, the famous "hamlet". Richard Mique also laid out an *English garden*, assisted by an excellent gardener, Antoine (or Claude) Richard. Finally, he built for the queen a delicious little theatre which still exists and which is a gem, but is only rarely, and with difficulty, open to visitors.

Marie-Antoinette's *Hamlet* was not, contrary to what there is often tendency to believe, an innovation resulting from a desire to play at farming with her best friends. These "fancy" hamlets had been fashionable in France for some years already. The Prince de Condé had one at Chantilly, the Duc d'Orléans one at Raincy and the Comte de Provence one at Montreuil. This fashion was in accordance with the literary and musical trends of the day. J.-J. Rousseau's "*Devin du Village*" dates from 1752. The opera "*Rose et Colas*" by Sedaine and Monsigny was written in 1754. These slight pieces were played in Marie-Antoinette's little theatre and it has been thought that their rustic scenes contributed to her wish for a hamlet of her own — for which the setting of the *Petit Trianon* was ideally suited.

Thus were created a mill, a pond, the house of the queen, the boudoir (rather unexpected in a village), the dove-cot, a farm, a dairy and an erection which is without beauty, the "*Tour de Malborough*", which claims to represent the ruins of a castle such often appears in France, towering above a village.

Marie-Antoinette was not for long to enjoy these toy buildings, which were intended to provide a temporary distraction from the worries and cares of royalty. The hamlet of the Petit Trianon was finished in 1788. She was first of all afflicted with a cruel sorrow: the death of the first dauphin, at Meudon on 3rd June, 1789. Two months later the Revolution was already rumbling round the miniature village. In 1794 Richard Mique was led to the scaffold.

The *Musée des Voitures*. Several coaches, sedan-chairs, sledges etc., once the property of the French sovereigns are preserved in this museum. The coronation coach of Charles X, which was later altered under Napoleon III for the christening of the Prince Impérial, is particularly noteworthy for the richness of its carving. The sedan-chairs of Marie Leczinska and Marie-Antoinette are decorated with elegant paintings. Another important item in the collection is one of Napoleon I's carriages.

N. B. — Those who are particularly interested in the history of coaches, harnesses, etc., should also visit the *Musée National de la Voiture*, in the Palais de Compiègne.

RAMBOUILLET

THE CHEVREUSE VALLEY

Communications.

Railway: departure from the Gare Montparnasse (for Rambouillet).

Metro for the stations of Sceaux and St-Remy-Les-Chevreuse (this is not the usual metro and special fares are charged).

Road: From Paris to Versailles as on page 199. From Versailles to Rambouillet continue on N. 10.

From Rambouillet to the Valley of the Chevreuse:

N. 306 as far as Cernay-la-Ville, then D. 91 and 24 for the Abbey of Vaux-de-Cernay.

From Cernay-la-Ville to St-Lambert and Port-Royal: D. 91.

To link up with Versailles, continue along D. 91.

To go to Sceaux (through Chevreuse, St-Remy-les-Chevreuse, Orsay and Palaiseau) - D. 46 - N. 306 - D. 95 - N. 188 - N. 20.

From Sceaux to Paris, continue along N. 20. In May and June, however, it is worth turning right from this road to visit the magnificent rose-gardens at Hay-les-Roses. Return to Paris through Cachan and Arcueil.

Rambouillet

Hotels : *du Dauphin*, 13, Rue du Général-de-Gaulle. Tel. 143; *de la Gerbe d'Or*, 69, Rue du Général-de-Gaulle. Tel. 86; *du Relais du Château*, 2, Place de la Libération. Tel. 0.49.

The visitor goes to Rambouillet to see the château, the park and the forest.

There are two routes from the station (which is far from the centre of the town) to the château. These are:

(1) Turn left and follow the railway as far as the *Pont Herdi*, then take the Rue Chasles, cross the *Place Félix-Faure* and follow the *Rue du Général-de-Gaulle* (formerly the Rue Nationale) to the end.

(2) Same route as far as the Place Félix-Faure, then take, on the left of the Rue du Général-de-Gaulle, the *Allée des Cyprès* and the *Allée des Soupirs*.

The visitor who wishes to see something of the town should take, opposite the station, the *Rue Gambetta*, which leads to the church (modern but decorated with old works of art), and the Palais de Justice. If he then turns left he reaches the Rue du Général-de-Gaulle, near the *Town Hall*, built under Louis XVI to be the Bailiff's Court and given to the town in 1809 by the Emperor.

The *War Memorial*, by Sartorio, is behind the church, on the Place André (the name of one of the deputies for the Seine-et-Oise who was killed at the front during the 1914-18 war).

The Château de Rambouillet is an official national palace. It is open from 11 a.m. to 5 p.m. except on Tuesdays and when the President is staying there. An entrance fee is charged, even on Sundays.

Fishing and shooting are controlled. The Commissariat of Police issues permits for fishing in the canals of the park. The department of Eaux et Forêts provides information on the formalities necessary for shooting in the forest and for fishing in the Etang de Hollande and the Etang de la Tour d'Or. For the Etang Neuf and the Etang du Moulinet one can apply direct to the Amicale des Pêcheurs Rambolitains, 4, Place Félix-Faure. There is a Syndicat d'Initiative at the Hôtel de Ville.

The Château de Rambouillet was begun in the XIV century and finished in the XIX. It is not so beautiful, either inside or out, as Versailles or Fontainebleau. Although it is the autumn residence of the President of the Republic it could not be considered of more value or importance than the Hôtel of a first-class Préfecture if it were not for the very beautiful *park*, designed by Le Nôtre, and an *English garden* with its Grotte des Amants, Chaumière aux Coquillages and Hermitage. *Louis XVI's Farm* and the *Queen's Dairy* complete an effect in which one finds something of the Petit Trianon and a few reminders of Ermenonville. The Château, the park and its surroundings are south-west of the town. The forest extends to the north and to the south-east.

Having walked through the grounds of the Château we will visit the forest and then go along the Chevreuse valley by the route indicated above, returning to Paris via Palaiseau and Sceaux. Seen from the canal side the outside of the château is very harmonious. The vista along the central canal extends to a green lawn. The main entrance front is not so successful from the point of view of style because the XIV-century tower overwhelms with its mass the XVII-century buildings. But history must be given its due, even at the expense of aesthetics and unity of style; it was in this tower, the last trace of the original château, that Francis I died in 1547.

We will mention some of the famous names which have been associated with the château in the course of the centuries.

The *Marquise de Rambouillet*, née Catherine de Vivonne and mother of Julie d'Angennes, Duchesse de Montansier, in whose honour a whole collection of madrigals, "La Guirlande de Julie" was composed.

The tragic and ill-fated dramatic author *Jean Mairet* who poisoned the theatre with the rule of the Three Unities and whose "Sophonisbe" was performed at the chateau in 1636.

The *Comte de Toulouse*, illegitimate son of Louis XIV and Madame de Montespan.

Louis XV who, however, left very little to remind us of his stay.

The *Duc de Penthièvre*, son of the Comte de Toulouse, to whom we owe the English garden, the Quinconces, the Chaumière des Coquillages and the Hermitage. He sold the property to Louis XVI for 16 million pounds in 1783.

We then find here *Louis XVI* and *Marie-Antoinette* and later *Napoleon I*, *Louis XVIII*, *Charles X* (who signed his abdication there) and *Napoleon III*. Although several of the presidents of the Republic, particularly Grévy, Carnot and Casimir Périer took an interest in the shooting, *Félix Faure* was the first to revive the tradition of residence at the Château. Since then every official reception of a sovereign has naturally included at least a luncheon at Rambouillet.

The rooms are open to the public, save in exceptional circumstances, as follows:

(a) The *Vestibule d'Honneur*, from which two staircases lead to left and right. The guide will take the visitor up the right-hand one.

(b) The *Antichambre*, which was the dining-room under Louis XV and at the back of which Napoleon I made a chapel.

(c) The first of the *state rooms*, decorated with grand XVIII-century tapestries such as the large-scale composition, Jephthah's Daughter.

(d) The *Grand Salon*, formerly Napoleon I's study, later a reception room under Charles X and now the president's study. The paintings (1899) are by Hippolyte Lucas and represent Sunrise, Fishing, Shooting, Scent, Poetry and Repose.

(e) Two small reception rooms with fine panelling.

(f) *Boudoir of Marie-Antoinette*.

(g) The corridor which goes through the XIV-century tower. The visitor does not see the floor on which was Francis I's bedroom.

(h) *Napoleon I's bathroom*. Now a study. Paintings by Vasserot, 1809.

(i) *Napoleon I's bedroom*, also now a study.

(j) *Petit Salon*, again a study.

The guide then leads the visitor down one floor to the rooms which look over the formal gardens and the water.

(k) Former *Salle des Fêtes*. Two Gobelin tapestries depict

hunting at Compiègne and Fontainebleau. Note the music galleries. It was in this room, now used as a dining-room, that Charles X is said to have signed his abdication.

(l) *Salle des Marbres* (or des Gardes). Is now only an annex of the preceding room.

(m) It is necessary to go out of the château to enter *Marie-Antoinette's bathroom*, which would normally be reached from the rooms on the first floor. It dates from 1715. It is decorated with Delft tiles depicting Dutch land and seascapes."

* * *

The park is divided into the *Petit Parc* and the *Grand Parc*. The latter is reserved for the president. The *Petit Parc* is divided into an English garden, an ornamental pond, the *Allée des Cyprès*, the *Grotte des Amants*, the *Quinconce* and formal gardens. The two latter, except part of the formal gardens, are closed to the public when the president is at Rambouillet.

Marie-Antoinette's Dairy, the *Chaumière des Coquillages*, the *Hermitage* and the *National Sheep Farm* are the main buildings of the *Petit Parc*.

Of these the Dairy is the most interesting. Sometimes Marie-Antoinette was bored at Rambouillet. She preferred Versailles. Louis XVI had the dairy built by the architect Thévenin as a surprise for the queen.

It consist of three buildings: two pavilions precede the dairy which is an object of pure fantasy and looks like a small temple. The sculptor Julien placed at the back of it his charming Nymph with a Goat, which the Musée du Louvre is now proud to possess. Napoleon I put in its place in the grotto a Susannah at the Bath, by Beauvallet, which is still there but could well be replaced by a good copy of the Nymph. Susannah at the Bath, in a dairy, is an absurdity, all the more so since Julien had decorated the walls with bas-reliefs appropriate to the activities of dairy-maids and the Sèvres factory had supplied porcelain buckets ornamented with does' heads and breast-shaped bowls. The return of the Nymph to the grotto is all the more desirable because the bas-reliefs have disappeared. Taken to Malmaison for Josephine's dairy, they were sold after the death of the ex-empress and taken to England. We do not know what has become of them.

The principal entrance pavilion was decorated in 1786 with deception paintings by *Sauvage* (1747-1818). These simulated bas-reliefs are little known by the general public and not often mentioned in histories of French art. The painter has used

the same formula as the Bouchardon sculptors of the fountain in the Rue de Grenelle, but with much less talent. However, some of the dimpled children, all completely naked, even for the panel representing Winter, are amusing and graceful in their movements.

The *Pavillon des Coquillages* was built for the Princesse de Lamballe by her father-in-law the Duc de Penthièvre (as we have already said). This imitation cottage is lined with shells (a work of originality and patience but no artistic value). It once hid, behind a concealed door, a small room guarded by two small genii who at the touch of a spring fixed to the door produced every elegant luxury pertaining to the toilet of the graces for whom this small room was a mysterious sanctuary.

The *Grotte des Amants* with romantic rocks, recalls the unfortunate couple who were killed by lightning, at this spot, on 3rd June, 1792.

The *Hermitage* is only symbolical and philosophical. To live there today it would first of all be necessary to obtain permission to live in the park as a hermit — nevertheless this small building is a great temptation to those who see it, especially poets.

The *Farm*, or national sheep-farm, is noted for its famous merino sheep, the descendants of those which Louis XVI imported from Spain in 1786.

Finally, let us say a few words about the forest which existed in the time of the Gauls. It is divided into three main parts — *Saint-Léger*, *Rambouillet* and *Yvelines* — and covers a total area of 32,000 acres. It is traversed by 398 miles of forest roads, 70 miles of public paths and 56 miles of hunting rides. Oak, hornbeam, beech birch and Norwegian pine are the principal trees.

Like the other forests around Paris it contains several trees which are remarkable for their age, their size and their splendid growth. It has not many traces of ancient monuments. In one respect it is very different from the other forests — there are some magnificent lakes, such as — *Coupe-Gorge*, *Gruyer*, *Or*, *La Tour*, *Güpéreux*, *Angennes* and *Hollande*. The last named are 3¾ miles long and are as famed for their shooting as for their fishing.

To the north-west, through Yvelines, the forest extends in the direction of Les Mesnuls and Montfort-l'Amaury (where each year the Bretons of Paris organise a pilgrimage and crown a duchess of Brittany). Hotels: *de la Duchesse Anne*, 79, Rue de Paris. Tel. 31; *des Voyageurs*, 49, Rue de Paris. Tel. 14. The Tour d'Anne de Bretagne, the church and the cemetery (with galleries and a charnel-house) are the chief historical monuments of Montfort-l'Amaury.

To the north-east lie Vaux-de-Cernay, with the stirring ruins of a famous mediaeval abbey, and Dampierre with its magnificent XVII century chateau, one of the masterpieces of Jules Hardouin-Mansart. We now enter the valley of the Chevreuse which we will cross from west to east as far as Sceaux where this itinerary ends.

Hotel: (a) Near the old abbey: *Hôtel-Restaurant Léopold*. Tel. 2, Cernay-la-Ville.

(b) In the main part of Cernay-la-Ville: *Hotels: de l'Avenir*. Tel. 11; *du Faisan*. Tel. 36; *du Grand Courrier*. Tel. 6; *des Paysagistes*. Tel. 14; *de la Poste*. Tel. 1.

The Vallée de Chevreuse (see Plan 60) is, properly speaking, the valley of the Yvette, the delightful river which rises between Versailles and Rambouillet and goes through Dampierre (Auberges: *du Château*. Tel. 16; *des Quatre-Sonnettes*. Tel. 21. 1¼ miles distant, near St-Forget-les-Sablons; *St-Charles*. Tel. 55. *Hotels: de la Poste*. Tel. 50; *St-Pierre*. Tel. 4). At St-Forget the Yvette is joined by the stream of St-Lambert and goes through Gif, Lozère, Bures, Orsay and Palaiseau. It ends its course in the waters of the Orge.

Edmond Pilon, in his book the "Jolies vallées de l'Île de France" (published by Le Divan) speaks like a lover of the charms of the Yvette. "From Chevreuse to Palaiseau small groves of trees, sometimes oaks and sometimes willows, stand on either bank. Admire the grace of our Yvette and see how her lines, like those of the women created by the sculptor (Jean Goujon) are supple and delicate—like herself... With her nonchalance and her crystal-clear voice as she trips through the watercress she is indeed the fairy goddess of these flowered fields".

The gem of the Vallée is the abbey of * **Port-Royal-des-Champs**, situated in the territory of Magny-les-Hameaux — or at least what is left of it. The church was one of the finest of the XIV century, until its savage destruction by order of Louis XIV for purely theological reasons (the fight against Jansenism).

Auberge de Port-Royal (at Saint-Lambert-des-Bois). Tel. 1 (in that village). *Restaurant Auboiron* (also in the Commune de Saint-Lambert-des-Bois). Tel. 3.

Port-Royal-des-Champs formed part of Port-Royal de Paris (now the Maternity Hospital).

Nowadays, two quite separate parts can be visited (an entrance fee is charged for each). The first, which belongs to a private concern, comprises the ruins of the church and the adjacent cloisters, what remains of the chapter-house and a museum built, as an oratory, on the site of the choir of the church. The second, which is called Les Granges, is a private estate. It is the house (or dwelling) of the Solitaires, where for a long time all those known as the "Messieurs de Port-Royal" lived. In it they ran their "Petites Ecoles" on the principle of a boarding-school with tutoring. Jean Racine was a pupil and Pascal made several visits, or retreats, in the Granges de Port-Royal.

This history of Port-Royal des Champs being rather complex and eventful it is advisable to preface a visit by reading one of the works dealing with this

subject (the names of the most important authors are, in chronological order: Sainte-Beuve, Augustin Gazier, André Hallays). (Nor should one overlook the churches and cemeteries of St-Lambert and Magny-les-Hameaux).

For all information on these works, and for qualified lecturers, apply to the Association (quite distinct from the Société which owns the ruins) des *Amis de Port-Royal* which is located in the Bibliothèque Mazarine, 23, Quai de Conti, Paris.

The Service des Monuments Historiques (Bureau des Visites-Conférences, 62, Rue St-Antoine, Hôtel de Béthune-Sully—Paris IV, Tel. Arch. 14-89) and all the organisations for the popularization of art and archæology have lecturers who specialise in the Port-Royal de Paris and the Port-Royal des Champs.

Usually, the visit includes, a walk through the woods along the Chemin de Jean Racine—the path which he loved when he was a schoolboy and which inspired his first verses. The path is sign-posted so that there is no danger of losing the way. We feel we ought to add that this path, although very literary, is also often very muddy, especially after heavy rains and it is therefore wise to wear strong shoes before venturing along it. From St-Rémy-les-Chevreuse to Port-Royal des Champs, two itineraries are suggested: either along the Chemin de Jean Racine, the Madeleine and Chevreuse, or along the road which follows the bed of the Rhodon and goes through Milon-la-Chapelle. We prefer the former route since it enables one to see the ruins of the fortified castle of the Madeleine: the keep and one of the five round towers are enough to give an idea of the importance of this fort which, like many others, caused Cardinal Richelieu some anxiety—hence its slow destruction. Many houses in Chevreuse have been built or enlarged with its stones.

SCEAUX

(Plan 59)

Restaurant : *Taverne Alsacienne* (opposite the post-office). Tel. ROB 00-93.

If the church of Sceaux, which is a summary of four centuries of architecture, is worth a visit, it is not only because of its age, but also because the XVII-century works of art which it contains are a preparation for a visit of the park which, now that its restoration has been started, attracts a considerable number of tourists each year. Sceaux has also been adopted, out of a feeling of poetic fellowship, by the Parisian "félibres" (or Provençal writers) because Florian, the fabulist, who was born in the Gard, died at Sceaux in 1794.

Colbert built for himself at Sceaux a noble château, surrounded by a park designed by Le Nôtre. The château then became the property of his son and later of an illegitimate son of Louis XIV, the Duc du Maine. But it was the latter's wife who enjoyed it most.

The Duchesse du Maine, née Louise de Bourbon and a granddaughter of the Grand Condé, had both talent and money to organise sumptuous entertainments for which the château and its park provided the perfect setting. Her "grandes nuits de Sceaux" will remain famous.

When the Revolution broke out Sceaux belonged to the Duc de Penthièvre, whom we have already encountered in the history of Rambouillet and who was the father of the Princesse de Lamballe. He had sold Rambouillet to Louis XVI but kept Sceaux, and even, in 1786, transformed the great park into a park in the English style with all that this implied for the taste of the day, such as streams, lakes and artificial rocks.

But the Revolution came, preceding the gang of buyers, demolishers and levellers. The present building, which houses a *Musée de l'Ile de France*, dates from 1856 and was built by the Duc de Trévise, the son of Maréchal Mortier (the victim of Fieschi).

Of former glories there remain, fortunately, the *Pavillon de l'Aurore* of which the architecture is by Claude Perrault and the decorations by Le Brun, and the *Orangery* which once more serves the dual purpose of sheltering the orange trees and providing a hall to be used as a theatre etc. Very fine concerts are now given there.

The park was bought from the Trévisé family in 1924 by the Conseil Général de la Seine and methodical restoration has been in hand since 1930. The Grand Canal has reappeared, as also the octagonal basin. The cascades are modern, with masks by Rodin, and the whole effect of woods, avenues and formal gardens has been successfully be re-created, based on the designs of Le Nôtre.

The delicate *Pavillon de Hanovre* was built in the XVIII century by Chevotet for the Duc de Richelieu at a time when there were still gardens round Paris. In its original site in a Paris boulevard it was out of place and had long been overwhelmed by the modern buildings, the garish colours and harsh lighting; it was therefore moved stone by stone and rebuilt in the Parc de Sceaux. Although it is in the vista of the Grand Canal and the octagonal basin, it gives the impression of being exiled from its natural home because it stands too much in the open. Nevertheless we should congratulate those who have succeeded in saving it, by a method similar to that used for the Hôtel de Massa (see page 85).

THE MONT VALÉRIEN - MALMAISON MARLY-LE-ROI

Communications:

Railway: Paris-St-Lazare.

Bus (except for Marly-le-Roi): departure from Pont de Neuilly (metro station).

Road: From Paris to Malmaison: Porte Maillot—N. 13, Avenue de Neuilly (in Neuilly). Avenue du Général-de-Gaulle between Puteaux and Courbevoie. Rond-Point de la Défense. Avenue du Président Wilson and Avenue Clemenceau (in Nanterre).

From Place de la Boule (also in Nanterre) follow Avenue du Maréchal Joffre, Avenue Paul-Doumer and Avenue Napoléon-Bonaparte (in Rueil). Look for signpost on the left for the turning to Malmaison (about a mile). Alternative route to Mont Valérien: from the Place de la Boule turn left along G.C. 3. On coming down from Mont Valérien turn right along D. 39 to the church of Rueil. Turn left for Malmaison.

From Malmaison to Marly-le-Roi: continue along N. 13 to Port-Marly. Turn left. Take the Rue de Versailles and the Avenue de l'Abreuvoir (N. 184).

From Marly-le-Roi to St-Germain-en-Laye: take D. 7 to the cross-roads with N. 186 (very clearly sign-posted) then the Avenue du Général Leclerc from this cross-road to St-Germain-en-Laye.

From St-Germain-en-Laye to Maisons-Lafitte: cross the forest of St-Germain by the Avenue des Loges, the Conflans road (N. 184), the Croix de Noailles and, on the right, the road from Poissy to Maisons-Lafitte (N. 308).

From Maisons-Lafitte to Paris: N. 308 which goes through Sartrouville and Houilles and, beyond the bridge over the Seine, N. 192 which goes through Petit-Colombes and the Garenne-Bezons. Then N. 308 again to arrive at the Porte de Champerret or keep to N. 192 for the Porte de Neuilly. On both routes the sign-posting is excellent.

The Mont Valérien

About six miles outside the boundaries of Paris the Mont Valérien (450 feet high) dominates the Seine, the Bois de Boulogne and Suresnes. The hill has figured often in history but unfortunately the principal events were appallingly tragic. It is today a place of patriotic pilgrimage, a Mont des Martyrs.

But before recalling the agonies suffered on the Mont Valérien for the glory and defence of France we will summarise the earlier history.

The origin of its name is still unknown. It is supposed that Saint Valérien was specially honoured there, though whether the Valérien of the III century (husband of Saint Cecilia and

converted by her) or the Valérien of the V century (who was a Lerins monk and then bishop of Cimiez).

Tradition has it that Geneviève de Nanterre, who was to become Saint Geneviève, patron saint of Paris, tended the flocks of her parents on the Mount. Several centuries later history becomes more definite; the hill was inhabited by hermits, then by monks, in a monastery already well organised, and by some Pères de la Foi.

In 1634 a priest, Hubert Charpentier, erected a Calvary on the summit. Apparently he was only restoring or continuing the work of his predecessors, since the hill was already known as the Colline des Calvaires (a significant plural).

A monastery of some importance was still there throughout the XVIII century, but Napoleon closed it and later demolished it. He intended to transform the mount into a fortress. The July monarchy realised what was never more than a plan during the First Empire. Barracks were built and one can say that this military use was the initial cause of the sinister scenes which took place in 1870-71 and from 1940 to 1945 on a hill which otherwise would doubtless have remained a place of peaceful religious meditation, redolent with the memory of Saint Geneviève.

But the Mont Valérien played an important part during the siege of Paris in 1870 and 1871 (during the Commune which, as we remember, wrote its name in history, particularly between 18th and 28th March, 1871). During the occupation of France, after the disaster of 1940, the Germans made use of the buildings to ghastly effect. More than 4,500 French patriots were imprisoned and tortured in the casemates.

On weekdays access to the Butte aux Fusillés (execution hill) is reserved for relations of the martyrs. On Sundays however it is open from 2 to 6 p.m. to any pilgrims who wish to pay homage on the spot to the many members of the Resistance who suffered agony and death on the hill.

A crypt contains the bodies of fifteen victims of the war from the army, the maquis and the French forces of the interior. On 18th June, the anniversary of Général de Gaulle's historic call to France, from England, a flame was taken from that which burns before the tomb of the Unknown Soldier under the Arc de Triomphe. It was brought in solemn ceremony to Mont Valérien by the Compagnons de la Libération and placed in position by Général de Gaulle. It is kept burning faithfully like that at the Etoile.

On the Boulevard Washington, opposite the Bois de Boulogne, there is an American cemetery and a chapel in honour of the Americans who were killed in 1917-18.

Malmaison

Hotels: *Au Bon Accueil*, 44, Avenue Paul-Doumer. Tel. MAL 00-50.
Pavillon Joséphine, 191, Avenue Paul-Doumer. Tel. MAL 01-62.

Restaurant: *Auberge du Fruit Défendu*, 3, Quai de Halage. Tel. MAL 29-45.

We call it Malmaison and not La Malmaison although it has become popular practice to add the article. This is wrong, for it is the Château de Malmaison — a national palace — and although Malmaison and Maladrerie are both synonyms for leprosy, we would rather forget this sad origin of a place which, through the favour of history, became a delightful residence and then a Napoleonic museum.

This small palace with its fine, delicate and perfectly balanced architecture, dates from the XVII century. Before welcoming a future empress, it was the home of magistrates, poets and philosophers. Madame Bonaparte acquired it in 1799. Her husband, who had become First Consul, loved the Château de Malmaison so much that he wanted to hold his council there and alterations were made by the two architects whose names recur constantly in the history of Napoleonic residences and buildings: *Fontaine and Percier*.

The brilliant soirées at Malmaison were among the most perfect in what was the second life of Josephine Tascher de la Pagerie. Her first life she spent as Madame de Beauharnais, destined to be the widow of a general who died at the guillotine and to be the mother of two children, Hortense and Eugène, who were themselves to play an important part in the history of the Bonapartes. Joséphine was in her own home at Malmaison, which explains to some extent why this château was one of the places where she most preferred to be when she ceased to be Empress of the French and was able to appreciate the empty vanity of the coronation painting by David, a picture which would be better named the Coronation of Joséphine. In this retreat, surrounded by its magnificent park, with an English garden, a rose garden, a natural setting of romantic inspiration, a hamlet and dairy (for which the dairy of Rambouillet was mistakenly pillaged), the first wife of Napoleon died on 29th May, 1814, having seen the downfall of the emperor who had been in exile on the island of Elba since the 4th May.

The great misfortunes of Malmaison began in 1824 after the death of her son, prince Eugène, when part of the property was divided up and sold and, in spite of the efforts of Napo-

leon III, total ruin threatened even the château itself after the Second Empire. Thanks to the generosity of Osiris and of Edward Tuck and Madame Tuck, who made donations to the State, it has been possible to undertake the creation of Napoleonic museums. Work on the museum was interrupted during the 1939-45 war but was started again in 1947. In 1951 the apartments of the Empress were completed and new rooms were opened to the public. Until further notice the second floor is still closed because of the work being carried out inside.

With these reservations, Malmaison is open to the public, except on Tuesdays, from 10 or 11 a.m. to 12 noon and from 2 p.m. to 4 or 5 p.m. according to season (an entrance fee is charged).

On the ground floor are the Library, the Council Chamber, the Vestibule d'Honneur, the Billiard Room, the Small Vestibule, the Salon Doré and the Music Room; on the first floor are collections illustrating the imperial epos, containing among other things various articles used at Napoleon's coronation, and a room known as the "room of the First Consul at the Tuileries".

Then come Josephine's apartments (anteroom, bedroom, tiring-room, boudoir and bathroom) and a room devoted to relics from Saint-Helena.

The second floor is reserved for some very interesting works of art which belonged to the Imperial Palaces and also various objects once the property of those intimately connected with the Emperor's family.

The rose-garden of Malmaison is famous. Do not overlook the *Osiris Pavillon* (which contains collections from the Second Empire including Winterhalter's large painting: "The Empress Eugénie and her Maids of Honour", a painting which is very well-known through reproductions.

The Château de Bois-Préau and its 22-acre park, which were given to the State in 1926 by M. and Mme Tuck, will eventually become annexes of the main museum. This part of the old imperial estate is still closed to the public.

Finally, near the Osiris Pavillon, is a small museum of carriages, coaches etc. which have played a part in history from the late XVIII to the beginning of the XIX century. In this way the old stables have been put to a logical use.

Marly-le-Roi

Hotels (all at Bougival): *du Roi Soleil*. Tel. 57; *des Touristes*. Tel. 7-27; *des Trois Couronnes*. Tel. 8-58.
Hôtel-Restaurant Henri IV. Tel. 7-61.

VII-century records mention Marly-le-Roi as a small village. It often recurs in those chronicles of which the Hundred Years' war forms the main theme. But we must not linger in these far-away times since, for us, Marly is Marly-le-Roi and the king is Louis XIV. The four sculptured horses of the Concorde and the Champs-Élysées come from Marly-le-Roi but the magnificent château for which they were created by Coustou and Coysevox, no longer exists. The forest which surrounded the château, although now spoilt in many parts, still contains some fine trees and imposing sites. It covers an area of 5,570 acres and forms a shelter of tall trees round the charming village of Etang-la-Ville. The trees are mainly oaks, chestnuts or hornbeam, either in open forest or copses.

Important restoration work has been carried out in the park of Marly for the last twenty years. The XX century is thus resuscitating a creation which compared with Versailles and Sceaux; but it cannot make good the mistakes nor obliterate the crimes of those who systematically destroyed, at the end of the XVIII century, an architectural whole which was unique in France and consisted of a central pavilion and twelve small pavilions, symbolizing the Roi Soleil and the twelve signs of the Zodiac. The most guilty of all those who criminally attacked Marly-le-Roi was a certain Sagniel, an industrialist who bought the property.

Of all these past splendours there now only remain part of the park and the *abreuvoir* for which Guillaume Coustou had been commissioned to sculpt the marble horses which now stand at the entrance to the Champs-Élysées.

SAINT - GERMAIN - EN - LAYE AND ITS FOREST - MAISONS-LAFITTE

(Plan 63)

Communications:

Railway: departure from St-Lazare station.

Bus: departure from the Pont de Neuilly.

Road: Porte Maillot. Same route as for Malmaison and Marly-le-Roi as far as Port-Marly. Then take the St-Germain and Versailles roads to reach the château of St-Germain-en-Laye.

Restaurants: *Chez Georges*, 74, Rue Péreire. Tel. 94; *Le Débarcadère*, 1, Place du Château. Tel. 156.

Hotels: *Pavillon Henri IV*, 21, Rue Thiers. Tel. 38; *Pavillon Louis XIV*, 2, Rue d'Alsace. Tel. 43; *Pavillon Franklin*, 3, Rue Franklin. Tel. 240; *Villa Dauphine*, 31, Rue Anne-Barratin. Tel. 12.66.

Of the castle built in the XII century by Louis le Gros to make use of the hill for the defence of the Val-de-Seine nothing remains excepts some foundations. The chapel dates from Saint-Louis and the oldest parts of the present château, or Château-Vieux, were built by Francis I (see Plan).

The *Chateau-Neuf* which was begun about 1560 and in which Louis XIV was born has been almost completely destroyed. The historic room in which the future Roi Soleil first saw the light of day still survives and is the pride of the Pavillon Henri IV, a high-class hôtel-restaurant.

The *Musée du Château-Vieux* is devoted to the Antiquités Nationales de la France (prehistoric—Celtic period— Gallo-Roman period. Open from 10 to 12, a. m. and 1.30 to 5 p. m. Closed on Tuesdays. Entrance fee). This is one of the most important museums in France. With its ground floor and two storeys, its galleries and chapel, it contains thirty-five rooms or galleries.

Opposite the château is the *church*, with an XVIII— century facade and portico. There are several lordly mansions of the same period which still have names such as Maintenon, Vendôme Noailles and Villeroy.

The *Town Hall* in the Rue Pontoise is the former Hôtel de la Rochefoucauld. It contains some fine Gobelins and a small art gallery which is worth a visit. The Syndicat d'Initiative, Place Maurice Berteaux, can provide all further information necessary for a detailed visit of the town.

The two other essential elements of the prosperity of the tourist trade in Saint-Germain-en-Laye are, after the Château-Vieux (Musée National), the famous * terrace and the * forest.

Situated at the end of a vast open space converted into gardens originally designed by Le Nôtre, and then changed according to the taste of the XVIII and XIX centuries, the terrace is still very much as it was conceived by Le Nôtre. It is the longest and most beautiful balcony in the Parisian area. It looks out over a panorama extending to Saint-Denis.

The forest forms the background to the terrace. There is a wall all round it in spite of its considerable area of 9,186 acres of open forest which has however been arranged, with drives, controlled planting and growing, in such a way as to preserve the tourist amenities. The oak and hornbeam predominate. Among the oldest trees are the English Oak and the Oaks of Sainte-Geneviève, Sainte-Anne and Saint-Joseph.

A rapid tour of the forest of Saint-Germain could well be made as follows starting from the Terrace near the oriented plan; the Avenue des Loges, the Etoile Saint-Joseph, the Route d'Achères as far as the Route de Poissy, down which turn right to the Croix de Noailles. Turn left along the Route de Conflans to the Croix Saint-Simon. Go round the Faisanderie and return to the other end of the Terrace by the Etoile des Palis, the Croix de Berry, the Patte d'Oie, the Porte du Mesnil (which leads to Mesnil-le-Roi), the Route de Brancas as far as the Château du Val and the Grille Royale.

This will provide only a superficial impression of the forest, which can be truly appreciated only by wandering haphazard along the tracks which go from one "étoile" to another.

Maisons-Lafitte

Hotels: *Epsom*, 7, Avenue de St-Germain. Tel. 0.97; *de la Vieille Fontaine*, 8, Avenue Grétry. Tel. 1.78.

The Château of Maisons-Lafitte could more accurately be called the Château de Longueil, having been built by François Mansart between 1642 and 1651 for a superintendent of finance, René de Longueil. Having belonged to the Comte d'Artois (the future Charles X), to Maréchal Lannes and to the banker Jacques Lafitte, it became State property in 1912 and after a number of alterations joined the list of châteaux-museums in the same year.

The old commune of Maisons-sur-Seine changed its name in 1835, though not as one would imagine, in honour of Lafitte. Indeed he was not deserving

of such honour, having demolished the stables built by François Mansart and divided up and sold part of the park. But proud to a degree, and a megalomaniac, he had succeeded in having the new railway station named Maisons-Lafitte instead of Maisons-sur-Seine. It was, therefore, to bring the names into line that the municipality requested that its own name should be changed.

Having become a national museum, the Château of Maisons-Lafitte has benefited much in its furnishing and decoration by contributions from the Louvre and several other national museums. Each room is as far as possible devoted to one period—Louis XIII, Louis XIV, Louis XVI, First Empire, Restoration.

Thus the architecture and decoration original to Maisons-Lafitte—and here one would like to be able to say, Maisons de Longueil—provide a sumptuous setting for collections which could not have been so easily grouped together elsewhere. For the history of furniture the result is of considerable interest.

Eight rooms, including the Vestibule d'Honneur, on the ground floor, four on the first floor and three above (in one of which Voltaire was almost burnt alive when a fire started) bear witness to the successful efforts of the late Keeper *Paul Vitry* and his successors to bring this magnificent dwelling to life.

The masterpiece of decorative sculpture is the series of groups of children in the main staircase. It is the work of *Philippe de Buyster* (1595-1688).

With the financial help of the Municipality and of Mr Frank Jay Gould, the State has also begun the partial restoration of the park. If three of the avenues in the park have the idyllic names Eglé, Marine and Albine it is because these were the Christian names of the daughter of the banker Lafitte.

SAINT-DENIS

Communications:

Railway: departure from Gare du Nord.

Bus: departure from Porte de la Chapelle.

Road: Porte de Champerret, N. 310A, either left through Clichy or right through Saint-Ouen. Alternative, Porte de la Chapelle, N. 1.

Hotel du Grand Cerf, Place de la Mairie and 2, Rue Albert Walter. Tel. PLAINE 03.64.

The history of Saint-Denis has something in common with that of Montmartre owing to its association with three martyrs still venerated on the Butte: Saint-Denis, Saint-Éleuthère and Saint-Rustique.

Dagobert I, king in the VII century and the Good King Dagobert of the song, friend of Saint-Éloi, founded an abbey in the village of Saint-Denis which was one of the most powerful until the XVIII century.

The abbey church was honoured to receive the sepulchres of the kings of France. It thus became with the full force of etymological exactitude the basilica (the Greek for Royal is "basilekos") while at the same time being the abbey church. Saint-Denis had also its parish church (rebuilt by Viollet-le-Duc): *Saint-Denis de l'Estrée*.

Dagobert I was the first king of France to be buried within the basilica. After him came Hugues Capet. The tradition having been thus started, Louis IX, otherwise Saint Louis, made it his duty to honour his predecessors by placing in the church an effigy of each in the form of a recumbent statue.

Industrial development has made Saint-Denis a prosperous and important community of some 70,000 inhabitants, but at the expense of its beauty. The basilica is not in a setting worthy of its splendour.

The Basilica. Although we have to go back to the VII century to find the origin of the abbey, we have to turn to the XII century to find the first stones of the abbey church which still exists today. It was built by Suger, abbot of Saint-Denis, minister and counsellor of Louis VI and Louis VII.

The crypt of Saint-Denis is a precious specimen of the Romanesque period. In the first nave and in the choir we find the first experiments in the Gothic style of architecture which was to predominate for three centuries in nearly all the building in France, both civil and religious. In the XIII century, under Saint-Louis, and in the XIV under Charles V, the church was restored and completed. But revolutionary vandalism attacked it, most viciously in 1793. Until 1805 it was left abandoned to its unhappy fate.

Some ill-conceived work was carried out on it with the consequence in 1846 that the north tower disappeared.

However, the main facade is still very beautiful with its three well-balanced Romanesque portals. Note on the north portal

the harmonious effect of a Virgin and Child and statues of kings. Delicate foliage and flowers on the south portal are probably the signature of the architect Pierre de Montreuil, (or de Montereau) on whom Saint Louis called for the second part of the work.

Saint-Denis figures in the warrior progress of Joan of Arc. After the ceremony at Rheims in 1429, while Charles V was on his way to Compiègne, Joan ventured to Saint-Denis in the hope of taking Paris as she had taken Orleans. After the reverse at Porte Saint-Honoré she returned to Saint-Denis and hung her armour before the statue of Our Lady inside the basilica. She then went to the royal household in the Val de Loire.

After much damage and pillage during the religious wars of the XVI century, the basilica was honoured by receiving the abjuration of Henri IV.

The XVII century was still a dangerous period because of the Fronde. There was fighting under the walls and even in the cloister.

It is said that one of the reasons why Louis XIV went to Versailles was that he wished to escape seeing the abbey in which his tomb was to be. Whether this is true or not, it is at least consistent with the story that the Roi Soleil showed no particular interest in what was after all a royal monastery.

We have already mentioned that the abbey suffered severely, particularly the church, from vandalism during the Revolution and we will not dwell on crimes committed in exceptional circumstances at a time when respect for a work of art could not hold its own against the revolutionary concept. What happened at Saint-Denis was merely a repetition of what was happening to cathedrals throughout France.

But here it was not merely a matter of the destruction of statues, stained-glass windows, armorial bearings and looting. There was also the violation of the royal tombs and the appalling throwing out, as though it were refuse, of what could still be found in the coffins and sarcophagi.

Let us forget all this in our admiration of the work of those who built the church in the Middle Ages. Let us also note gratefully that the wars of 1870-71, 1914-18 and 1939-45 caused only slight damage, thanks to the protective measures taken during the last two, even in the crypt.

Behind the three portals of the main facade there is a narthex, as at Vézelay in the Yonne and at Airvault in the Deux-Sèvres. This architectural combination of porch and vestibule, which is rare in France, is typical of the archeological interest of the building.

It is a characteristic example of the work of Pierre de Montreuil, with the pure elevation of the nave and its eight bays of which the vaulting is supported by Gothic arches, the finely fluted pillars with trefoiled arches, its windows which open wide to the light. Modern architects have built at the ends of the transept two rose windows similar to those of former times.

The choir and ambulatory, which are older than the nave, date back to Suger. Sturdy pillars surround the ambulatory and support majestic arches.

Sturdier still are the short pillars in the *crypt*, of which the capitals are soberly decorated with acanthus and other stylised foliage.

Nearly all the stained-glass windows are skilful imitations of XIV and XV century windows except for a few relics of XII and XIII century windows which have been regrouped and placed at various points of the chevet.

The choir-stalls came from an abbey at Beauvais and from the chapel of the Château de Gaillon. The only exceptions are a few motifs designed by Viollet le Duc which are easily confused with the original work. The pulpit also comes from the Château de Gaillon. The altar is an imitation by Viollet le Duc and Vuilleminot.

There are in various parts of the church (nave, choir, transept and crypt) seventy-five tombs, single or double, together with reliquary monuments such as those which received the heart of Henry III and of Francis II. There are also several statues, notably of Louis XVI, Marie-Antoinette and the Duc de Berry.

There are two possible ways of inspecting all these methodically: to follow the chronological order, which is very difficult to do and possible only with authority to study the tombs at leisure by oneself; or to follow a topographical order which is the method employed by the guides who take round parties every half-hour from 10 a.m. to 12 noon and from 1 to 4 or 5 p.m. according to season.

Those who have permission to inspect the church on their own are advised not to complicate the task by trying to follow the chronological order, which is an unnecessary refinement of scholarship. It is better to keep the route suggested by Dumolin and Outardel in "*Les Eglises de France*": Paris et la Seine" (Letouzey and Ane, publishers). Start where the transept crosses the nave, go down the north aisle of the nave then the north *cross-piece*, the chapels of Notre-Dame la Blanche, Saint-Eustache and Saint-Jean Baptiste, the south *cross piece*, the south aisle of the nave (chapel of Saint-Michel) and finish by visiting the crypt.

We would remind the visitor that the faces carved on these tombs cannot be considered true portraits except those from the time of Saint-Louis onwards. We would mention also that the preservation of these statues was largely due to the efforts of the archæologist *Alexandre Lenoire* (1762-1839). That art was at all respected at Saint-Denis is due to the skill and devotion of this scholar who created the *Musée des Monuments Français* at the Petits-Augustins (14, Rue Bonaparte) and transported there the tombs of Saint-Denis. Paris, as also Saint-Denis, owes him much gratitude. Yet there is neither in Paris nor in Saint-Denis a Rue Alexandre Lenoire.

In this immense—not to say grandiose—necropolis attention is naturally most attracted by the monumental tombs, decorated with allegorical figures or bas-relief depicting historical episodes.

The following are the main tombs to be noted during the course of the visit:

* *Dagobert*. The bottom of the tomb is decorated like the tympanum of a small portal, with scenes one above the other depicting the tribulations of the royal soul.

Louis XII and Ann of Brittany. The statues of the two recumbent naked figures are difficult to see, being placed very high and hidden by architectural motifs. This is a great pity, because they are masterpieces of sculpture. But the whole monument is conceived in such a way that one can see clearly the figures of the king and queen, kneeling in prayer. The four cardinal virtues (Temperance, Prudence, Strength and Justice), pagan in execution and Christian in conception, are seated at the four corners, framing statues of the apostles and bas-reliefs which celebrate the great feats of arms of Louis XII.

Henry II and Catherine de Medicis. Here there are the same virtues, this time in bronze, but more severe in attitude and costume.

* *Francis I and Claude of France*. Here we have all the splendour of the Renaissance, with bas-reliefs recounting the king's battles and recumbent and kneeling figures of the king, the queen and their children. The principal artists responsible for this monument are Philibert Delorme and Le Primatice for the architecture, and Pierre Bontemps, François Carmoy and François for the sculpture.

Louis d'Orléans and Valentine de Milan, who died in the XV century but whose tomb dates from the XVI century.

After these great works which dominate all the others by reason of both their richness and their size we will mention for the realism of the figures, for their beauty and sculpture, the tombs of *Philippe VI de Valois*, *Jean II le Bon*, *Bertrand du Guesclin*, *Robert le Pieux* and *Constance d'Arles* (his third wife), *Philippe III le Hardi*.

The arrangement of the crypt makes it difficult to see most of the tombs. The royal chapel is rarely open to visitors except on the 2nd November and 21st January, anniversary of the death of Louis XVI, and for guided parties. In the chapel lie the remains of *Louis XVI* and *Marie-Antoinette* which were taken from the communal graves of the Madeleine cemetery (see under Square Louis XVI and the Chapelle Expiatoire, Boulevard Hausmann). In eight other chapels there are numerous tombs including those of Ann of Austria, Louis XIV and Marie-Thérèse, and Louis XVIII.

An ossuary contains all that could be saved in the way of bones and remains after the profanation of 1793. Finally seven-

ral statues, of which Louis XVI and Marie-Antoinette kneeling in prayer are the best known, add somewhat heavily to the excess of sculpture which is not in harmony with the simplicity of the crypt as it was conceived by Suger.

The old *abbey*, the third in date since the foundation by Dagobert, is typical of the severe architecture of the XVIII-century, harmonious in effect and well-balanced, but of secondary interest. Since the First Empire it has been the *Maison d'Education de la Légion d'Honneur* (for girls). -

The *Maison d'Education* is normally open to visitors only on Thursdays and Sundays. It is necessary to obtain written permission from the Grande Chancellerie de la Légion d'Honneur, 1 Rue de Solférino.

The *Municipal Museum*, which is near the *Maison d'Education*, on the Place de la Légion d'Honneur, is one of the most interesting in the Paris area, firstly because several rooms make it the Carnavalet of Saint-Denis, with much documentation about the past history of the town, and secondly because it contains a rich collection of pictures, engravings and various objects associated with the Commune of Paris in particular and with the events which preceded or followed the defeat of 1871.

It is best to visit it before going to the Cemetery of Père-Lachaise: it gives one a better understanding of the terrible days from the 23rd to the 27th May, 1871.

ERMENONVILLE - CHAALIS- SENLIS - CHANTILLY

(Plan 61)

Communications:

Railway: departure from the Gare du Nord. N. B. For Ermenonville get out at Piessis-Belleville, which is just over 3 miles distant. There is a bus connection at the station, but not every day. Consult the Chaix timetable to avoid the risk of having to cover the distance on foot.

Road: Porte de la Villette. N. 2, then at the Patte d'Oie, at Gonesse, N. 17 to the cross-roads with D. 10. Take, D. 10, then D. 126 and N. 322 to Ermenonville. For Chaalis and Senlis leave Ermenonville by N. 330 northward. From Senlis to Chantilly by N. 324. From Chantilly back to Paris by N. 16.

N. B. An alternative route from Paris to Ermenonville is that suggested for Compiègne.

Ermenonville

Hotels: *du Château.* Tel. 14; *de la Croix d'Or.* Tel. 4; *de l'Ermitage.* Tel. 12. All three are near the entrance to the park.

The Château, which is private property, is not open to the public. The park, however, which is one of the most beautiful in the Ile de France and which has belonged since 1938 to the *Touring-Club de France*, is open to the public on payment of a fee which is used for the upkeep and staff.

Created between 1766 and 1776 by the Marquis René-Louis de Girardin, an old soldier, lover of the countryside, disciple and friend of J.-J. Rousseau, the park was designed and planted in a style which claimed to respect the rights of nature, leaving it every possible freedom. The ground is undulating and footpaths meander capriciously through the woods. The first manifestations of Romanticism appear with the sham ruins and the various little symbolical monuments scattered through the park to encourage meditation and appeal to the sensitive.

Thus we encounter the Altar of Reverie, the Temple of Philosophy and the Tomb of a Stranger, who had come to commit

suicide there, à la Werther. A small river, the Launette, feeds a small lake. At the southern end of this is the * *Ile des Peupliers*, on which is the first tomb of J.-J. Rousseau, where he lay in a harmonious setting of trees and water from 1778 to 1794, at which date his admirers considered they would be paying even greater respect to his memory by moving him into the vaults of the Panthéon.

The tomb is decorated with allegorical sculpture by Lessueur, recalling the works of J.-J. Rousseau, particularly "Emile". In order to ensure that the island is not spoilt, the Touring-Club has decided to refuse access, even by boat. Boating is therefore not allowed on the lake and the foot-bridge shown on old engravings or photographs, having fallen into disrepair, has not been restored. Only the gardeners—and the swans—have the privilege of penetrating to the island. As for the poplars, many of them—which were anyhow no longer those of the XVIII century—having died of old age, the T.C.F. has scrupulously planted others of the same kind, (Italian poplars) and the new trees will have grown to the height of their predecessors in some twenty years at most, since their growth promises to be fast near the lake.

It is forbidden to gather flowers or foliage in the park or to camp or picnic. For those who would camp or picnic a large wood interspersed with clearings has been arranged, with entry for cars. It is between the State forest and the main drive going round the park, in the wooded part of the property.

Chalis

(in the Commune of Fontaine-Chalis)

The Désert d'Ermenonville and the Mer de Sable (sea of sand). Both of these, which are on a ridge of sandy hills, are sites which contrast strangely with the natural luxuriance of the surrounding forests.

Although formerly part of the property of Ermenonville, the Désert is now part of that of Chalis and belongs to the Institut de France, having been given by Madame Edouard André. As in the neighbouring park, there are many romantic touches to remind us of Jean-Lacques Rousseau and more particularly of "La Nouvelle Héloïse". The Désert is nearly always closed to the public but the Mer de Sable is always open.

There are only ruins to show how majestic was the architecture of the *abbey*. The fine, superimposed Gothic arches standing out

against the green background are sufficient to enable one to understand at once how beautiful the church must have been in the time of Saint-Louis, who was very fond of it.

The abbey chapel, piously restored in the XIX century, contains the tomb of Madame Edouard André.

The *château* was formerly the property of Mme Edouard André who left it to the *Institut de France*. It is now a museum of ancient and modern art in which are preserved the collections of the donor. Roman antiquity, the Middle Ages, the Renaissance and the XVIII-century are represented by magnificent pieces. Two rooms are devoted to the life and work of J. J. Rousseau, with the collections of the Marquis de Girardin.

While rendering every homage to the memory of Mme Edouard André, one cannot help regretting that Chaalis is so far from Paris, which largely explains why too many Parisians forget, if they were ever aware of it, the existence of this museum.

Senlis

Hotels: *des Arènes*, 30, Rue de Beauvais. Tel. 17; *du Grand Cerf*, 47, Rue de la République. Tel. 111; *du Nord*, 66, Rue de la République. Tel. 116; *Saint-Eloi*, 22, Route de Paris. Tel. 293.

It is fair and reasonable to devote a whole day to this little town, which is very old and has much to show of its Gallo-Roman and of its mediaval past. Only thus can one fairly examin the Cathédrale Notre-Dame with its famous spire and its central portal decorated on the tympanum with two bas-reliefs—the Death of the Virgin and her Resurrection—both famous for the sense of movement which the artist has conveyed in the hosts of angels. Notre-Dame de Senlis is, as a whole, a gem of architecture and decoration.

The old churches of *Saint-Pierre* (XI to XV centuries) and *Saint-Frambourg* (XII and XIII centuries), having been secularised, are put to uses which the archologist deplores. A regional museum has been created in the *Logis du Haubergier*. The old *Château*, which dates from the Roman occupation, was from the XI to the XVI century one of the most important royal monuments in France. The Gallo-Roman amphitheatre is clear evidence of the importance which the Romans attached to Ratumagos or Angustomagus, the old names of Senlis.

Finally we mention the *Musée de la Vénérie*, or science of hunting, in the Eglise de la Charité (XVIII-century Baroque). Here are the history, costumes and the ceremonial pomp of hunting with many supporting documents.

Chantilly

Hotels: *d'Angleterre*, 5, Place Omer-Vallon. Tel. 59; *du Château*, 22, Rue du Connétable. Tel. 225; *du Parc*, 24, Avenue Maréchal-Joffre. Tel. 0.96; *Printania*, 10, Rue de l'Embarcadère. Tel. 44.

Hostellerie du Cygne Royal, 11, Rue du Connétable. Tel. 0.96

People go to Chantilly for the races and for the château of which a large part is devoted to the *Musée Condé*, which also belongs to the Institut de France. But it is not possible to visit both at once, or at least on race days the visitor must be satisfied with seeing only the outside of the château since on those days it is closed. It is therefore necessary to make sure that there is no race meeting if one intends to visit this magnificent museum founded by the Duc d'Aumale in his château at Chantilly (see Plan 61).

The château consists of a *Petit Château*, which was respected by the violence of the revolutionaries—and which is also called La Capitainerie—and a *Grand Château* built in the XIX century on the ruins of the superb house where brilliant entertainments were given in the XVI and XVII centuries, festivities in which banqueting played a large part.

One evening on a certain day of fast when Louis XIV was at the château, the fish did not arrive in the kitchens in time. The Chef was highly-strung and, distressed by this blow which followed other unfortunate incidents, he committed suicide. It was the famous Vatel.

The visitor to the *Musée Condé* may be somewhat nonplussed at first if he is accustomed to modern museographical methods. Here all the schools, periods and styles are intermingled, for everything is still in the place chosen by the Duc d'Aumale, as he expressly requested in his will. Only a voluminous catalogue therefore—to use the words of F.-A. Gruyère, who was keeper of this museum—enables the visitor “to find his way among the pictures which M. le Duc d'Aumale placed to please his taste and eye, without heeding the conventions of scholarship”.

The collection is in every way considerable. Although quantity is only a minor matter for a museum, we are justified in this case in giving a few figures to emphasize the importance of the legacy: 550 pictures, 280 miniatures, 2,600 drawings, 3,000 prints, 1,450 manuscripts, a library of 2,400 volumes and 3,680 medals, 550 statues or objects of artistic value. This is an indication of what the Institut de France owes to the Duc d'Aumale, and there were numerous bundles of archives and autographs among which scholars have, since 1898, found many documents relevant to their researches. The duke who lived from 1822 to

1897, was the fourth son of King Louis-Philippe; he was famous for defeating Adb-el-Kader during the conquest of Algeria and was furthermore the author of a history of the Prince de Condé which roused the antagonism of the police of Napoléon III.

The quality of the collection is universally famed, principally for the paintings. Even those who have only a general idea of the history of art know that the Musée de Chantilly possesses the forty miniatures by Jean Fouquet for the *Book of Hours*, by Etienne Chevalier, and the no less famous series of miniatures of the *Très Riches Heures du Duc de Berry*, by Paul de Limbourg and his two brothers. Several of these miniatures have indeed been popularised by reproductions which indicate the museum where they are located. The works which we are now going to mention are less well-known by the general public. We quote them to give a few characteristic examples of the eclecticism of the mind of their collector.

From the Italian schools, which are very well represented at Chantilly:

— by *Glotto*, the Death of the Virgin.

— by *Pietro di Sano*, the Mystic Union of Saint Francis Assisi.

— by *Antonio Pollajuolo*, the portrait of Simonetta Vespucci, the beautiful Genoese who became a Florentine and who had a magnificent figure and, to quote F.-A. Gruyère, "died young, smiling at death".

— by *Sandro Botticelli*, Autumn.

— by *Raphael*, the Three Graces (pagan) and the Virgin of the Maison d'Orléans (Christian).

— by *Primatice*, the portrait of Odet de Coligni, cardinal of Châtillon.

— by *Annibal Carrache*, the Sleeping Venus.

From the Spanish school:

— by unknown artist, portrait of Emperor Charles V (when about thirty years old).

From other foreign schools:

— Flemish XV Century, probably by *Ugo Van der Goes*, portrait of the "Grand Bâtard de Bourgogne".

— by *Memling*, Calvary.

— by *Van Dyck*, portraits of Gaston of Orleans and of Princess Marie de Barbançon, duchesse of Arenberg.

— by *Juste d'Egmont*, portrait of the Grand Condé (Louis II, Prince de Bourbon).

— by *Reynolds*, the adorable group of Maria de Waldegrave and her small daughter Elizabeth Laure.

From the French schools (without counting the miniatures mentioned above which alone are sufficient to make the fame of the Musée Condé):

— by *Clouet*, one of the most beautiful possible series of pictures.

— by *Poussin*, the Childhood of Bacchus.

— by *Mignard*, portrait of Molière and one of Mazarin.

— by *J.-F. de Troy*, the Oyster Lunch.

— by *Watteau*, Mesetin, the Serenader.

— by *Lancret*, Déjeuner de Jambon.

— by *Ingres*, self-portrait, aged 24; Stratonice (or the sickness of Antiochus); the famous Venus Anadyomene.

— by *Paul Delaroche*, the Murder of the Duc de Guise, a picture which has also been frequently reproduced.

— by *Eugène Delacroix*, The Two Foscari, an equally romantic painting, in its every detail.

COMPIÈGNE AND ITS FOREST

(Plan 64)

Communications:

Railway: departure from Gare du Nord.

Road (Citroen service): departure from Rotonde de la Villette - N. 2 to Dammartin - D. 13 and 84E to Ermenonville - (stop - see under Ermenonville in the itinerary Paris-Chaalis) - N. 330 from Ermenonville to Senlis (ditto) - N. 32 from Senlis to Compiègne - cross the Forest of Compiègne to Pierrefonds by N. 373 or N. 332 - then take D. 85.

It is better, however, not to be satisfied with this crossing of the forest and to consult the map; (see Plan 64). Visitors should see at least *Vieux-Moulin* and *Saint-Jean-aux-Bois*, two charming villages. Furthermore, the church of Saint-Jean-aux-Bois is a fine XIII century building and the old fortified doors should not be missed.

Return to Paris by N. 335, stopping at *Morienval* (Gothic church, famous in the history of religious architecture). Then take D. 32 - stop at *Orrouy* for Roman ruins of Champlicu (theatre - catacombs). Then D. 116 to Crépy-en-Valois; D. 136 to Nanteuil-le-Haudouin; N. 2 to Paris.

To include the *Carrefour de l'Armistice en route*, leave Compiègne by the north, take N. 31 to the Carrefour d'Aumont, then turn left along D. 81. Return to N. 31 by a forest road for about three miles and turn right (the forest road is sign-posted *Vieux-Moulin*). From *Vieux-Moulin* to *Saint-Jean-aux-Bois* take the forest roads of Valerveau and the Etangs de Batigny, passing the Carrefour du Beaurevoir and the Carrefour du Bocage.

From Saint-Jean-aux-Bois to *Pierrefonds* take D. 85 via the Carrefour Saint-Nicolas.

A more thorough exploration of the Forest of Compiègne should include routes which lead, beyond *Vieux-Moulin*, to the hamlet called *Vivier-Frère-Robert*, to *Mont Saint-Marc*, to *Mont Saint-Pierre*, to the *Etangs Saint-Pierre*, to the *Etang de la Rouillie*, and also to the south-east sector via *Royallieu*, *Carrefours du Veneur*, *Puits-du-Roi*, *Michelette*, the *Etoile de la Reine*. Return to Saint-Jean-aux-Bois via the *Carrefour de Vandramont*.

But it goes without saying that it is impossible to see such an extensive forest thoroughly without spending several weeks in one of the localities either on the edge or inside it, from which one can easily enjoy a tour every day. It is true of Compiègne even more than of any of the other forests near Paris that one can make a day excursion through remarkably varied scenery including important examples of old architecture. For a day excursion we would suggest starting at 8 a.m. and returning at 8 p.m. with a halt for lunch from mid-day to 2 p.m.

Hotels: de la Cloche. 27, Place de l'Hôtel-de-Ville. Tel. 85; *de France.* 17, Rue Eugène-Floquet. Tel. 274; *du Palais*, Place du Palais. Tel. 115.

In the forest: at *Vieux-Moulin: Hôtel du Mont-Saint-Pierre.* Tel. 20; *Hostellerie du Royal-Lieu.* Tel. 791.

Compiègne is a town of Gallo-Roman origin; its name comes from *Compendium*, located between Beauvais and Soissons. It has an XVIII-century château of which we shall speak at length later and which, like those at Saint-Germain-en-Laye, Fontainebleau, Versailles and Rambouillet - to mention

only those with châteaux still extant — has known the splendours of royal and imperial entertaining. Compiègne was a flourishing city in the Middle Ages and still boasts two mediaeval churches: Saint-Antoine and Saint-Jacques. There are also: a *Town Hall* built during the Renaissance, restored and "completed" between 1875 and 1880 and happily spared by the bombardments of the last war although everything round it was hit; the *Chapelle Saint-Nicolas*, dating from the XIII century and attached to the Hôtel-Dieu (it is enriched by a XVI-century reredos and XVII-century panelling); remains of the *ramparts* and of the *Abbey of Saint-Corneille*, founded in 877 by Charles the Bald.

From its origin to the time of Louis XV the principal names associated with the history of Compiègne are those of Child-berth I, Louis the Débonnaire, Charles the Bald (already mentioned and responsible for the first major extension), Suger, Philip-Augustus, Saint-Louis (who often came to Compiègne and made a true Hôtel-Dieu out of the old Table-Dieu, to which he insisted on carrying the first patient on a cloth of gold), Charles V and Joan of Arc.

Before Compiègne, in the course of an ill-organised and rash sortie, our Joan of Arc fell into the hands of the Burgundians on 24th May, 1430. She was disarmed and taken to Margny-les-Compiègne. After six months of tergiversation and bargaining between her enemies she was finally handed over to the English by the Burgundians. Her martyrdom then began. One can say with truth that Joan of Arc died for Compiègne. It was indeed because she sought to defend Compiègne against the attacks of Philip of Burgundy.

Her statue, by Etienne Leroux, stands in the Place de l'Hôtel-de-Ville. On the pedestal are inscribed the famous words "Je iray voir mes bons amis de Compiègne" (I shall go to see my good friends of Compiègne). Modern historians have established that she was not betrayed by Guillaume de Flavy, governor of the town, and that her capture was the result of a disastrous tactical error, aggravated by too much haste.

Compiègne has always piously treasured the memory of Joan of Arc and holds each year a commemorative festival.

Without much justification the remains of a XII century keep are generally called the *Tour de Jeanne d'Arc*, though it is equally well-known under other names; Tour Saint-Louis, Tour du Gouverneur, Tour de l'Arsenal, Tour Beauregard, Tour du Roi and, finally, Tour de Charles le Chauve; the last name has the historical advantage of being based on the fact that the tower was part of the first royal castle. It is in any case unlikely that the Maid lived in the tower, but she may have installed her command post there and made a reconnaissance from the highest windows for a sortie. On previous visits to Compiègne—there were at least two, in 1429 and 1430—she stayed with townspeople or in an inn. A few days before the fatal battle she had taken communion at the church of Saint-Jacques.

We now jump several centuries to reach the history of the château — or palace — which is now the pride of Compiègne (see Plan 64).

The château replaced a gentleman's residence which was enlarged into a royal residence, much liked by Henry IV, but which Louis XIII liked little and Louis XIV not at all. As for Louis XV, he must have been of the same opinion as his great-grandfather since he entrusted the architect Gabriel with the task of transforming the château and building a palace. The first stone of the palace, which is the one we see today, was laid in 1752; the work was not completed until 1786.

Already in 1770, however, vast and luxurious apartments were completed. The marriage of Louis XVI (or more accurately the Dauphin as he then was) and Marie-Antoinette was celebrated at Compiègne. The architect Le Dreux, disciple of Gabriel, admirably continued the work of his master.

Napoleon I became extremely enthusiastic about Compiègne for several years. He had many and important works carried out in the château and the park. Naturally Fontaine and Percier were the architects chosen by the Emperor; he could not do without them. The arbour in the park, with its roof and trellis in iron, is over $\frac{3}{4}$ of a mile long and was built for Marie-Louise who missed the one in the park at Schoenbrunn.

After the emperor we find Louis XVIII, Charles X and Louis-Philippe at Compiègne, later still came Napoleon III and the Empress Eugénie.

The imperial court, although it did not forsake the palaces of Saint-Cloud and Fontainebleau, had a marked preference for Compiègne. The little theatre which had been built under Louis-Philippe was very popular. It was the scene for charades, comedies and even the topical revue when the Salle des Nobles and its stage were considered inadequate for dramatic art. Since the court went to Compiègne for the November shooting the weather was often bad, which provided an incentive for indoor amusements.

The château is in the form of a right-angled triangle of which the inside is broken up by courtyards. On the right a broad terrace leads to the park which is divided into the *Petit Parc* and the *Grand Parc*. Beyond the park is the forest.

Going from the base to the top of the triangle we find the *Cour de la Régie* and the *Cour d'Honneur*, then the courtyard devoted to the *Musée de la Voiture*, the *Chapel* and its courtyard, the *Cour de l'Orangerie* and the *Cour de la Pompe*.

Finally at the top of the triangle we find the Salle de Spectacle which we have mentioned in connection with the entertainments organised by Napoleon III and the Empress. It should not be confused with the other little theatre which was

begun in 1867 and is attached to the perpendicular side of the right-angle.

The château can normally be visited in groups accompanied by a guide between 10 a.m. and 12 noon and between 2 and 5 p.m. except on Tuesdays (entrance fee). It contains, apart from the *Musée de la Voiture*, a small museum of works of art called the *Musée Desportes* after a painter of landscapes and animals, Alexandre-François Desportes (1661-1743), several of whose studies, sketches etc. are in the museum, together with some interesting pictures of the Flemish school.

Furthermore the Château de Compiègne is in general a splendid museum — like those of Versailles, Fontainebleau, Malmaison and Maisons-Lafitte — by reason of its combination of architecture, decoration and furnishing.

Compiègne displays an admirable collection of large and small apartments of the XVIII and XIX centuries, furniture of the XVIII century and the First and Second Empires, and one of the finest collections of XVII and XVIII century * *tapestries*. On the ground floor are historical rooms specially designed for those for whom a rapid and superficial visit is inadequate.

In addition to the vestibule, which gives an immediate impression of the art and taste of the architect *Gabriel*, and the *chapel*, which was excessively altered in 1810, we would mention the following among the sixty rooms in this château-museum:

The Salle des Fêtes — the Salle des Gardes — the Bedroom of the Emperor and that of the Empress — the Salon de Famille — the Galerie des Tapisseries (Story of Esther, Story of Jason and of Medea) — the Empress' Dining-room — the Salon des Fleurs — the Salon Bleu — the Empress's Boudoir — the Music Room — the Library — the Council Chamber — the Salle des Nobles (or des Aides-de-Camp) — the Salle des Huissiers — the Apartments of Marie-Antoinette.

The most interesting and original thing in the park is the Arbour of the Empress, already mentioned; there is nothing like it in the other parks in the Paris area. Notice also the open vista towards the Beaux Monts and the forest.

We should remind the visitor to the park of a heroic episode which took place on the terrace: the death of Major Ostenin in 1814. It was the first of April. The allies were bombarding the town. François Ostenin (or Ostenin in certain documents) was born in 1770 at Beauzée, near Bar-le-Duc, and had taken part in all the campaigns of the Republic and the Empire. In command of Compiègne in 1814 he had posted his artillery on the terrace. Mortally wounded, he fell, by a coincidence which has been noted by biographers, at the foot of a statue of Philoctetes Wounded, which still exists but has been moved. On the Boulevard du Cours the town has erected a statue, by Emile Pinchon, in honour of the defender of Compiègne.

The Musée de la Voiture et du Tourisme was founded in 1927 with the collaboration of the *Touring-Club de France*. An extensive and varied documentation on the history of the carriage, the bicycle etc., models, costumes, pictures and prints of all kinds are here to be seen together with old carriages, coaches, sledges, sedanchairs etc. Among the most remarkable exhibits are the state Berlin and travelling coupé of Napoleon I, the sledges of Queen Hortense and the Empress Eugénie and an open-top omnibus of the Madeleine-Bastille line.

This museum is included in the list of national museums.

Musée Vivenel. Compiègne's municipal museum is named after an architect who was collector and donor. It is in the Town Hall, where one can also see, in the Salle des Séances, several mural paintings by Robert Fournier-Sarlovèze, recounting great deeds in the history of Compiègne.

The Musée Vivenel includes objects of Greek, Roman and mediaeval antiquity and exhibits from the Far East; there are also some old and modern pictures, notably by the artist-writer *Albert Robida* (1848-1926), born in Compiègne; XV and XVI-century furniture, porcelain, enamels; ivories of the XII and XIII centuries.

The Museum of Historical Figurines is also in the Town Hall. It has recently been altered and enlarged as a result of the initiative of a society of collectors, artists and historians.

The Forest

We have already, in the itineraries, indicated the villages, localities and roads which are best worth seeing in the forest of Compiègne. It is therefore sufficient to mention here that the forest consists mostly of oak, beech and hornbeam, and to add the following details:

(a) The *Beaux-Monts*. Here, for the sake of appearance, the trees are allowed to stand longer than normal in the rotation of cutting in the forest.

(b) There was a Roman camp at *Mont Saint-Pierre*; there are also the ruins of a XVI-century church, quite overgrown, and an XVIII-century portal, sculptured with graceful angels' heads, also abandoned to the wild flowers and saxifrages. These are the last relics of a priory of Saint-Pierre-en-Chastre.

(c) One can still see some Roman ruins at *Mont Berny*, a *Chalet de l'Impératrice* near the Etang de Saint-Pierre, and here and there in the forest remains of abbeys and fountains.

(d) The *Carrefour de l'Armistice* has been restored to its

original state. The historic railway carriage which was destroyed during the last war has been replaced by one of the same model. A pavilion has been built specially to protect it.

Pierrefonds

Hotels: *des Etrangers*, 10, Rue Beaudon. Tél. 18; *des Ruines*, Place de l'Hôtel-de-Ville. Tél. 10.

As long as there are archæologists in France they will never cease to find fault with the reconstitution of the Château de Pierrefonds which Viollet-le-Duc carried out at the request of Napoleon III in 1857. Even those who are not specialists in archæology will always be able to declare that, as a matter of principle, they cannot accept that a fortified castle of the XIII and XIV centuries should have been entirely rebuilt in the XIX century.

But the facts speak for themselves. The Château de Pierrefonds is visited each year by thousands of tourists and is photographed from every angle; it is famous throughout the world (for the same reasons as is the feudal castle of Hoh-Koenigsbourg in Alsace, near Selestat, which was rebuilt on the order of the emperor, Wilhelm II, during the period of annexation).

Pierrefonds is therefore part of the archæological legacy left by Viollet-le-Duc, together with the gargoyles and several statues of Notre-Dame, which have also found favour with the general public. There is furthermore little doubt that if the small town of Pierrefonds were today dominated only by ruins, imposing though they must have been, judging by engravings of the time, the hotels and restaurants at the foot of the hill would not be so prosperous. These ruins were bought by Napoleon I in 1813 for 2950 francs, which was not dear—even in gold.

Although it is undeniable that the ruins of this castle (which was dismantled under Louis XIII and then abandoned to the destructive work of the wind and the rain) were a powerful example of mediaeval architecture which was intended to resist a siege while at the same time providing as many living rooms as possible, it is also true that only Pierrefonds re-creates an exact picture of what a fortified castle in the Ile de France looked like.

We will quote from Viollet-le-Duc himself: "We have too many ruins in our country, and ruins, no matter how picturesque, give little idea of the ahodes of the enlightened lords of the Middle Ages, the patrons of the arts and letters and the owners of immense riches".

The work of restoration cost five millions (value of 1858) about three quarters of which came from the privy purse of the Emperor and one quarter from the amount allocated to historical monuments.

The castle is flanked by eight towers and the chapel and comprises four wings enclosing the court of honour.

Each tower is dedicated to its champion: for secular antiquity we have Hector, Alexander and Caesar; for Biblical antiquity: Joshua and Judas Maccabaeus; and for the half-legendary, half-historical Middle Ages: Artus, Charlemagne and Godefroy de Bouillon. To the south are the towers of Artus, Caesar and Charlemagne; to the east that of Judas Maccabaeus; to the north those of Godefroy de Bouillon, Joshua and Hector and to the west that of Alexander.

After crossing the moat by a bridge we come to the draw-bridge, which is a faithful reconstitution, and then to the postern. We then reach the *Cour d'Honneur*, a grandiose setting decorated with sculptures and, in particular with an equestrian statue of *Louis d'Orléans*, by Fremiet. This statue, according to Viollet-le-Duc: "Shows faithfully and scrupulously the accoutrement — or what was then called the 'adoubement' — of a knight armed for battle and ready for the charge". This precise information shows well in what spirit was conceived and carried out the restoration of Pierrefonds. It is a didactic archæology which wishes above all to be educational.

Tickets for the visit are obtained, on payment of a fee, in the Court of Honour. The various parts of the chateau are usually visited in the following order: *Chapel, Keep, Hall of the Knights of the Round Table, Salle des Neuf Preuses, Spiral Staircase and Guard Room*. Decorating the high chimney are the *Neuf Preuses* or heroines of Mediaeval romances which regained their popularity during the Second Empire. These nine heroines are Semiramis, Deifemme, Lampedo, Deisille, Thamiris, Tacqua, Ménélippe and Penthesilea. It is said that the sculptors used as models, for the head at least, the Empress Eugénie (for Semiramis, the queen of Assyria, who inspired Rossini in 1823) and several ladies of the court.

The armour—authentic this time—which Napoleon III placed at Pierrefonds was moved to the Musée des Invalides. It had been decided during the Second Empire to provide the castle with genuine or reproduction furniture, in keeping with the period of the building, which was to become the summer residence of the Prince Imperial as well as a hunting-lodge. A systematic resurrection of furniture was to follow that of the castle itself. The war of 1870-71 put an end to these plans. After the death of her husband and of her son the ex-Empress travelled often under the name of Comtesse de Pierrefonds. This was perhaps an expression of her memories and deep regrets.

VINCENNES

(Plan 55)

Metro: Vincennes - Château.

The Syndicat d'Initiative is near the station, at 11, Avenue de Nogent.
For the *Bois de Vincennes*, see page 111.

The Château de Vincennes

Restaurant : *du Cygne*, 22, Avenue de Paris. DAU 03-96.

Hotels : *Daumesnil*, 50, Avenue de Paris. DAU 03-36;
de l'Europe, 10, Avenue de Paris. DAU 45-37; *Lutétia*, 39, Rue
de Fontenay. DAU 25-64.

The Château de Vincennes is a historical monument of the highest importance, not only for its architecture but also for the part it has played in the history of France. From the point of view of architecture its keep is now the finest in France since the Germans wantonly destroyed the one at Coucy.

The Château de Vincennes is redolent with the memory of the many kings of France who loved to hunt the deer in its woods—except for Louis IX who was no hunter. Among these kings who made Vincennes their normal residence or came there merely for the hunting were Philippe VI de Valois, Charles V, Louis IX, Louis XI, Francis I and Henry II (who completed the Sainte-Chapelle), Charles IX (who died there in the *Chambre Royale* after having suffered fearful hallucinations), Louis XIII, Louis XIV and Louis XV.

Napoleon had no desire to live in Vincennes, but he appreciated the importance and strength of the fortress. In 1808 he decided to turn it into an arsenal and it was used for this purpose for the Russian, German and French campaigns. In 1814, General Daumesnil defended Vincennes. He refused to surrender and the enemy generals howed before the courage of the soldier who defied them, declaring "that he had lost a leg at Wagram and that he would surrender Vincennes only in exchange for it".

Henry V, king of England, died at the Château de Vincennes in 1422. His obsequies—or at least that part which took place on French soil—were remarkable; his body was boiled in the great kitchen of the castle before being put in a lead coffin and taken to Saint-Denis, whence it was sent by boat to England.

The keep was for a long time used as a prison; the famous Latude was imprisoned there and, naturally, escaped. Mirabeau, Monseigneur de Boulogne, bishop of Troyes, several cardinals (because they would not acknowledge Napoleon's divorce), the former ministers of Charles X and many others, of

varying degrees of fame, experienced the most uncomfortable cells of Vincennes which replaced those of the Bastille, destroyed in 1789.

The Duc d'Enghien, accused of royalist conspiracy by Napoleon's police, was executed at Vincennes on 21st March, 1804, after a summary trial.

We now come to the 1939-45 war. The Château de Vincennes was badly damaged during the occupation and liberation of Paris. The *Pavillon de la Reine* dating from the XVII century and in which was located the *Musée de la Guerre* de 1914-18, was set on fire but fortunately a large part of the collections had been moved in time. The building itself has now been restored and it is planned to re-open it as a museum. The *Arc de Triomphe* at the entrance has also been restored.

The "Versailles of the Middle Ages"—to quote the words of M. Trouvelot, chief architect of the Monuments Historiques—which so many kings preferred to the Palais de la Cité, and even to the Louvre, has been too long disfigured by ugly barracks, but these are now being cleared away.

The windows of the Sainte-Chapelle, which were almost completely destroyed, have now been restored as well as the XVI-century stained-glass.

The Pavillon du Roi is still in the hands of the military authorities but it is intended to keep the historical archives of the Army there and it is to be hoped that two or three rooms will be arranged as a museum of these archives.

A Bibliothèque de Documentation Contemporaine (reference library) is planned for the Pavillon de la Reine if the Musée de la Guerre (1914-18 and 1939-45) leaves sufficient room.

FONTAINEBLEAU AND ITS FOREST

(Plan 62)

Communications:

Railway: Gare de Lyon.

N. B. In Summer the S.N.C.F. puts on special "forest trains" which stop at the 55 km. point, near Fontainebleau, and the 65 km. point, near Moret, for the benefit of those who wish to walk in the forest.

Road: either by Porte d'Italie and N. 7 (most direct route); or by Porte Dorée (also called the Porte de Picpus) and N. 5. This route necessitates going through Melun.

RESTAURANTS: *Du Filet de Sole*, 5, Rue du Coq-Gris. Tel. 25-05; *"À l'Île de Beauté"*, 53, Rue de France. Tel. 29-43; *du Cerf Noir*, 4, Rue de France. Tel. 23-64; *des Fougères*, 73, Rue de France. Tel. 24-28; *Franklin-Roosevelt*, 20, Place Roosevelt. Tel. 28-73; *"Les Chouettes"*, 3, Rue Royale. Tel. 24-68; *"La Treille du Roy"*, 70, Rue Aristide-Briand; *"La Potinière"*, Place Denecourt; *de Franchard*, at the Gorges de Franchard. Tel. 29-69 (Fontainebleau).

HOTELS: *de l'Aigle Noir*, 27, Place Denecourt. Tel. 20-27; *du Cygne*, 30, Place F.D. Roosevelt. Tel. 25-99; *de la Forêt*, 79, Avenue Roosevelt. Tel. 59-26; *Legrès et du Parc*, 36, Rue du Parc. Tel. 24-24; *Moderne et des Anciens Courriers*, 48, Rue de France. Tel. 24-33; *de Moret et d'Armagnac*, 16, Rue du Château. Tel. 21-28; *de Neuville*, 196, Grande-Rue. Tel. 23-39; *du Palais*, 25, Place Denecourt. Tel. 21-11; *Victoria*, 112, Rue de France. Tel. 23-33.

At Barbizon: Hotels: *Beauséjour*. Tel. 81; *Bellevue et de l'Angelus*. Tel. 30; *des Charmettes*. Tel. 21; *Les Pleiades*. Tel. 25.

At Bourron-Marlotte: Hotels: *de la Paix*. Tel. 32; *du Pavé du Roi*. Tel. 25 (both numbers on the Bourron exchange); *des Chimères*. Tel. 47 (Marlotte exchange).

At Veneux-les-Sablons: Hotels: *Le Bon Abri*. Tel. 55; *Le Gai Logis*. Tel. 242 (both numbers on the Moret exchange).

Whether the name Fontainebleau originally came from a fountain which belonged to a gentleman called Bleau, or Blaud,

is now only of relative interest; the inhabitants of the town are in any case called Bellifontains which is not in accordance with the rights of Monsieur Blaud, who is supposed to have lived in the XII century.

It is more important to remember that Fontainebleau, like Versailles, was originally a hunting-lodge. Although Marly and Rambouillet are still part of the hunting and shooting preserves of the President of the Republic, it is nowadays difficult to grasp that hunting played such an important rôle in the lives of the kings of France. Even the gentle Saint Louis ruthlessly hunted the inoffensive deer and stayed in the hunting-lodge built by his predecessors.

But the present Palace of Fontainebleau dates only from Francis I. It was then enlarged and transformed by Henry II and Henry IV, Louis XIV (only slightly, for Versailles was his chief concern), Louis XV and Louis XVI. All these various contributions have made of the palace an architectural whole of which the elements are of unequal value.

Napoleon carried out no work on the building, but he came to Fontainebleau often and his name is linked to the palace in tragic circumstances. The sovereigns who came after him and attempted to restore the Monarchy did no building either and finally the Palace of Fontainebleau (or the large part of it which the kings had built before 1789) became a historical museum with magnificent apartments and galleries — but lifeless.

The palace consists of twelve main groups of buildings:

- 3 round the *Cour des Offices*,
- 4 between this courtyard and the *Jardin de Diane*,
- 4 enclosing the *Cour Ovale*,
- 3 round the *Cour de la Fontaine*, part of the *Cour des Adieux* and part of the *Jardin de Diane*,
- 3 which constitute the essential elements of the *Cour des Adieux*.

The exterior is usually viewed in the course of the following route (no guide necessary outside, but compulsory inside the palace):

(a) *Cour des Adieux* (formerly *Cour du Cheval Blanc*) so named in memory of Napoleon I's farewell after his abdication in 1814, before leaving for the island of Elba. The horseshoe-shaped stairway dates from the time of Louis XIII and it was on it that Napoleon stood for his farewell. Independently of this, its architectural value, seldom noticed by the majority of visitors, is nevertheless a foretaste of the marvels inside the palace.

(b) *Cour de la Fontaine* (with the Aile des Reines-Mères and the Aile de la Belle-Cheminée we go from the XVI to the XVIII century).

(c) *Porte Dorée* (XVI century).

(d) *Porte du Baptistère* and *Grille des Hermes* (XVI and XVII century).

(e) *Jardin de Diane* (XVII and XIX centuries).

(f) Return to the *Cour des Adieux*.

Admission. The interior of the palace can be visited every day from 10 a.m. to 12 noon and from 2 to 4 or 5 p.m. according to the season. The entrance fee is 30 francs on week-days and 15 francs on Sundays (for the State Apartments which we list below under the first group). The apartments of the second group, for which the entrance fee is 15 francs, are not open on Sundays.

The apartments are divided into two groups, the large and the small. Since they can be visited only with a guide the itinerary which we quote is varied only in exceptional circumstances:

(a) *State apartments of Napoleon I.* Salon Rouge, Council Chamber and Throne Room.

N. B. We warn the visitor against believing the statements of those who affirm that Napoleon I signed his abdication in the Salon Rouge. Nothing definite is known on this subject.

(b) *Apartments of Marie-Antoinette* (boudoir, bedroom with magnificent silk hangings from Lyons, music-room and salon of the ladies-in-waiting).

(c) *Galerie de Diane* (mythological appellation for Gabrielle d'Estrées, the favourite of Henry IV).

(d) *Apartments of Francis I, Henry IV, Louis XIII* (who was born in one of these rooms) and *Louis XV* (Salle des Tapisseries, Salon de François I, Salon de Louis XIII, Salon de Saint-Louis, Salle des Aides de Camp or du Buffet, Salle des Gardes).

(e) A staircase dating from the time of Louis XV but decorated with XVI-century, as well as XIX-century, paintings. To build this "Escalier du Roi" a XVI-century room was sacrificed but the paintings which had been done for it were retained.

(f) The windows of the Escalier du Roi look over the *Cour Ovale* (XVI century).

(g) * *Galerie Henri II* (the most magnificent part of the palace, with famous mythological paintings by Primaticcio. Considerable restoration work was carried out in the XIX century).

(h) *Apartments of Madame de Maintenon* (in one of these rooms Louis XIV signed, in 1685, the unfortunate repeal of the Edict of Nantes).

(i) *Galerie François I.* The decorations are as rich as those of the preceding gallery and form a synthesis of the whole Italian-French "school of Fontainebleau".

(j) *Apartments of the Reines-Mères* (or Queen Mothers), that is to say, Catherine de Medicis, Anne of Austria and Marie-Thérèse.

The pope Pius VII, when he was snatched from Rome by Napoleon, lived in these apartments which comprise six main rooms (in one of which is the famous portrait of Pius VII by David) and the *Galerie des Assiettes* (the plates date from the time of Louis-Philippe and are decorated with historical scenes which took place at Fontainebleau, painted in the romantic taste of the period: Charles IV le Bel, Saint-Louis and Charles IX figure, among others, on the plates).

(k) *Chapel of the Holy Trinity* (XVI and XVII centuries).

(l) *Appartements des Chasses* (XVIII-century decoration; XIX-century furniture etc.).

This part of the palace is being restored and is temporarily closed to the public.

Second group:

(m) *Private apartments of Napoleon I* (of which part includes the old bathroom of Francis I).

(n) *Private apartments of the Empress Josephine* (originally XVI-century but restored in the XVIII and XIX centuries).

(o) *Galerie des Cerfs* (stags heads, carriages, a small frigate which once belonged to the Prince Imperial and the coat of mail of Monaldeschi, equerry of Queen Christina of Sweden, form a small but varied museum).

The coat of mail reminds us that Queen Christina of Sweden lived in the palace in 1657 and that she ordered the assassination of Monaldeschi in the *Galerie des Cerfs*. His chest was protected by the coat of mail and the blow had to be aimed at his throat.

N.B. Since 1921 the Louis XV wing has been occupied by an American art school.

In 1949 the buildings round the *Cour des Offices* were handed over to the Headquarters of the Armed Forces of Western Europe.

The Gardens. One can either stroll at will or from the *Cour des Adieux* go to the *English garden*, wander along its winding paths, then pass in front of the *Etang des Carpes* (in the middle is a small pavilion which often sheltered Napoleon I and Napoleon III) to the *Parterre* (in the middle, Bassin du Tibre; on the right, Bassin de Romulus; at the back, the Cascades), and,

finally, cross the road to the park which is intersected by the canal. On the left of the park are the gardens at the back of which is the *Treille du Roi*, or vine-arbour, which is said to have originated in plants sent to Francis I by the Sultan Suliman II, Suliman the Magnificent, after the Capitulations of 1536.

The * State Forest (see Plan 62) covers an area of nearly 42,000 acres and is the most hilly, the most varied and, for artists, the most attractive of all the forests in the Paris area. Its sandstone rocks and sandy dunes are no less famous than its old trees, such as the Jupiter oak, the Washington oak and the Montebello beech.

The *Gorges de Franchard* and the *Gorges d'Apremont*, the *Gorge aux Loups* and the *Hauteurs de la Solle* head the list of the many beauty-spots which are lovely at all times of the year. There are numerous places where cars may be parked. The only way of seeing the Forest of Fontainebleau properly is on foot, with a large-scale map, and following the paths traced out and sign-posted by those who have been nicknamed "the Sylvans": Dénecourt, an old soldier of the Napoleonic wars, and his friend Colinet, a modest civil servant in the Ponts et Chaussées department. The tourist owes a debt of gratitude to both men.

One cannot leave the Forest of Fontainebleau without making a pilgrimage to Barbizon, the best known of the villages situated on the edge of the forest. Barbizon is north-west of Fontainebleau and at the end of the Gorges d'Apremont. In the great days of the "Vie de Bohème", between 1830 and 1880, it was the favourite haunt of several painters who revived the art of French landscape painting. Among them were *Corot*, *Théodore Rousseau*, *Millet* and *Troyon*, to mention only the leaders of this "école de Barbizon", a position which they won both by being among the earliest members of the school and by the quality of their painting.

They had many disciples. Among those who used charcoal as their medium was *Auguste Allongé* (1833-1898), who died at Marlotte, a charming village which lies to the south of the forest not far from the Gorge aux Loups.

Today the Forest of Fontainebleau is still the greatest natural source of inspiration for landscape painters in the ring of forests round Paris.

ENGHIEN - LES - BAINS

Twelve km. from Paris, 20 from Pontoise, 23 from Versailles, and 3 from Montmorency. Very easily reached: by SNCF from the Gare du Nord; by R.A.T.P. bus from 256, Porte de la Chapelle, Enghien station, or 154, Saint-Denis (Carrefour Pleyel) at Enghien station.

In addition there is a special coach which the Casino provides for its patrons, leaving daily during the season from the Etoile (Avenue MacMahon or Avenue Carnot) at 3.15 p.m., 4.45 p.m., 6.30 p.m., and 8.30 p.m. Return to Paris up to 2 a.m. (4 a.m. on Friday, Saturday, Sunday and public holidays).

The least crowded road out of Paris is usually the one that follows the right bank of the Seine.

Leave from Porte de Clichy, take N. 310 to D.1, then D.1. to N. 14. Turn right at crossing with D.23. Signposting here is very explicit.

Hotel-Restaurant *des Bains*, Rue de Gaulle, Tel. 18 – Hotel-Restaurant (particularly restaurant) *Au Régat du Duc d'Enghien*, 52, Avenue de Ceinture, Tel. 29.67 – Hotel-Restaurant *Chanterive* (modest) 4, Bd. d'Enghien, Tel. 34 – *Casino Restaurant*, 8, Avenue de Ceinture, Tel. 861 – Restaurant *de la Cascade*, 97, Rue de Gaulle, Tel. 30.66 – *Au Trou Normand*, 32, Bd Pinault, Tel. 940 – *Terminus*, 25, Rue de l'Arrivée, Tel. 166.

Enghien-les-Bains, once a little village of Montmorency, owes its reputation to its mineral waters, its lake, and its casino. Its Flemish name goes back to the time when the Condé family, who in 1632 inherited the fief of Montmorency, owned the town of Enghien in Hainaut. The eldest son of the Prince of Condé was Duke of Enghien. The most famous of the Dukes of Enghien was the one who was executed for treason at Vincennes in 1804 by Napoleon I's police, after a summary trial, of more than doubtful legality, without defence.

The waters of Enghien are cold, and contain sulphur and calcium. They are beneficial for catarrhal, bronchitic, and pharyngolaryngitic conditions and for eczema, and have been known since 1766. Their therapeutic properties were discovered by a curé of Montmorency, Father Cotte, and so what was known as a "stinking stream" became, as it were, a magic well. But the credit of founding the first curative establishment, in 1821, belongs to a M. Pélégot. In 1851 the little village of Enghien, within which the springs were contained, became a Commune.

The lake is really just a large pond. But it is none the less the most beautiful stretch of water within a radius of about 12 miles N. of Paris.

Light yachting, canoeing, and fishing can be enjoyed there, according to season, subject to conditions laid down by the municipal authorities or the management of the Casino.

The *Casino* can hold its own in every respect with the most popular of its kind in seaside or mountain resorts. For the last three years it has taken its place as a centre of dramatic art, organizing competitions for new plays, with handsome awards. The work which wins first prize is performed on the Casino stage.

The trip to Enghien can be rounded off by a walk through the forest of Montmorency and a visit to Mont-Louis, at Montmorency. J.-J. Rousseau lived here from 1757 to 1762. The property is now a museum.

CHAMPS-SUR-MARNE — GROSBOIS VAUX-LE-VICOMTE

Paris—Champs-sur-Marne

N. 34 from Porte de Vincennes to Nogent-sur-Marne, then D. 120 as far as fork with D. 75, then D. 75 (right arm of fork) to Noisy-le-Grand and Champs.

Paris—Grosbois

N. 19 from Porte de Charenton (direction of Boissy Saint-Léger). Grosbois castle is on the left, 2½ km. from Boissy Saint-Léger.

Paris—Vaux-le-Vicomte

N. 19 from Porte de Charenton, then through Boissy St-Léger and Villeeeresnes to Brie Comte-Robert, then N. 5 in Melun direction to crossing with D. 82. Turn left, follow N. 36 for about 500 yards, then turn right on to D. 215. Castle of Vaux-le-Vicomte 1¼ miles on.

These three excursions can be extended through the connecting roads between Champs-sur-Marne and Grosbois and between Grosbois and Vaux-le-Vicomte by those who want to do a circular tour of these three castles. (By this means, after visiting Vincennes, they have an interesting drive through the eastern suburbs of Paris.)

CHAMPS-SUR-MARNE

Twenty km. E. of Paris, on the left bank of the Marne, opposite Chelles, and between Noisiel and Gournay.

No. 120 bus, leaving from Vincennes-Château and passing Noisy-le-Grand.

The Castle can be visited every day except Tuesday, from 10 a.m. to noon, and from 1.30 p.m. to 4 p.m. or 6 p.m. according to the season.

Auberge du Château, Tel. 15 — *Hôtel-Restaurant Furlan*, Tel. 12 — *Café-Restaurant Roqueirol*, Tel. 26.

There are also other little restaurants, without telephone, with accommodation in varying degrees for casual guests in addition to their regular clientèle.

Even for the three establishment which are on the telephone, it is advisable to order meals at least one hour in advance.

The Castle at Champs dates from the early 18th century. Built by J. B. Bullet de Chamblain for a wealthy man of humble origin, Poisson, known as de Bourvalais, it was later owned by the Princess de Conti, natural daughter of Louis XIV and Louise de la Vallière, then by her first cousin, the Duc de la Vallière, and then to the Duc de Vaujour (Louis-César de la Vallière) who leased it, fully furnished, to the Marquise de Pompadour.

She did much to enrich and embellish the building and the gardens, spending large sums of money on them. She occupied the property for only three years, however, leaving it for the castles of Saint-Ouen and Ménars.

The highlights of Champs are the *Assembly Room* (or Chinese Drawing-room), the *Promenade Room* (or Formal Drawing-room) the *dining-room*, and the *billiard-room*; also the *flower-beds* in the park, with its green lawns, avenues of trees, ornamental pools, and groves.

In 1935, thanks to the generosity of Charles Cahen d'Anvers, the State obtained possession of the castle of Champs, with all its furniture and works of art. Restoration work had been carried out in the castle and the park since 1895 by his father, Louis Cahen d'Anvers.

The whole property is officially designated as a Historic Monument. It is the official Summer residence of the President of the Council of Ministers.

Route from Champs-sur-Marne to Grosbois : D. 51 from Champs-sur-Marne to Malnoue, turn left into N. 303, then right, which brings you back to D. 51. Continue to Emerainville. A bad (or middling; it varies from year to year) by-road leads from Emerainville to La Queue-en-Brie (6 km.). Cross N. 4, take D. 126 to Boissy Saint-Léger. Turn left, follow N. 19 for 2½ km. This brings you out at Grosbois castle.

GROSBOIS

Twenty-six km. S.E. of Paris.

The castle can be visited only from 15 March to 15 November. Sundays, 10 a.m. to 12 noon, and 2-6 p.m. Monday, Thursday, and Saturday, 2 p.m.

to 6 p.m. only. Closed on Tuesday, Wednesday, and Friday. Admission fee: 52 fr.

The park (1,500 acres) cannot be visited.

This is the private property of the Princesse de la Tour d'Auvergne Lauraguais.

The "land" of Grosbois was Royal property from 1226 onwards. Raoul Moreau, treasurer, owned it in 1562, and built a castle there about 1580. The parts built in the 16th century are the nucleus of the splendid edifice we see to-day. Towards 1516, Charles de Valois laid out the park and built a series of six pavilions. The property then changed hands frequently, and among the best-known of the owners are the Duchesse de Joyeuse, the Maréchal de Luxembourg, Samuel Bernard, Chauvelin (the Lord Chancellor), the Comte de Provence (the future Louis XVIII), Barras, General Moreau and Marshal Berthier.

Built of brick and stone, facing on to a half-moon courtyard and with two curving wings, Grosbois proclaims the Louis XIII style. A long "battle gallery", dating from 1809-1812 illustrates the Napoleonic victories.

There is also a dining-room decorated with frescoes on the theme of marriage, by Abraham Bosse (1644). Previously it was a state guest-room, which explains its decoration, which was executed to the order of Charles de Valois.

Route from Grosbois to Vaux-le-Vicomte : Follow N. 19 as far as Brie Comte-Robert (Hotel-Restaurant "A la Grâce de Dieu", rue du Général-Leclerc 1, tel. 76), then follow route described above for the tourist arriving from Paris.

VAUX-LE-VICOMTE

Fifty km. S.E. of Paris and 6 km. N. E. of Melun, in the valley of the Anquetil, a little tributary of the Seine. The castle and the park are private property and the castle can only be visited on application in advance, from 1 June to 15 October. The gardens may be visited on Saturdays, Sundays, and public holidays from 11 a.m. to 6 p.m. There is an admission fee of 50 fr. (apply to the canteen).

The present castle stands on the site of a little medieval castle which belonged to François Lotin de Charny when *Nicolas Fouquet*, the Public Prosecutor and Superintendent of Finance, bought it in 1641. He demolished it, and replaced it by a show-place of the combined skill of architects, painters,

and sculptors of his time. The architect de Vau, the painters Charles Le Brun and Nicolas Poussin, the designer of gardens André Le Nôtre, the sculptors Puget, Lespagnandel, Po Poissant, Girardon, and Michel Anguier worked for Fouquet—also the less well-known sculptor Legendre and painters Yvart and Bernaert.

Fouquet's estate extended beyond the site of the little original property to a village (Vaux-le-Vicomte) and two smaller hamlets (Jumeaux and Maison-Rouge)—all three vanishing to make room for one of the finest parks in France.

All this magnificence brought the wealth of the Superintendent to the notice of Louis XIV, and still more to that of Colbert, and in 1661 work on the castle ceased when, three weeks after the famous party on the 17th of August, Fouquet was arrested.

Mme Nicolas Fouquet, however, retained the landed property of Vaux-le-Vicomte, and her son lived on the estate. After the death of this son, the estate was sold to the Maréchal de Villars. Subsequently, by private contracts, it belonged to the Duc de Choiseul-Praslin, then to the family of a big industrialist, M. Sommier. A short time ago, Vaux-le-Vicomte changed hands again.

Externally, the only exceptional architectural feature of the castle of Vaux-le-Vicomte is a lantern dome, of very doubtful aesthetic merit, which encumbers the facade which faces the park.

It should be remembered that it was in this noble and delightful park, during the famous celebration which resulted in Fouquet's disgrace, that Molière conceived "Les Fâcheux".

Fountains, too, were not forgotten: the beauty of the park is enhanced by a wide waterfall (Petites Cascades) and a grotto with seven shell-shaped niches.

It is, however, chiefly the inside of the castle that attracts the visitor's attention—notably the great oval *drawing-room*, the *antechamber* (now a library), the *King's bedroom*, the three *drawing-rooms* named the Summer Room, the Muses' Room, and the Hercules Room, and the Maréchale de Villars' *dressing-room*. Almost everywhere, and especially in the ceiling decorations, are painted by Lebrun.

Vaux-le-Vicomte illustrates the full range of the grandiose and over-weighted art of Louis XIV's period.

PRACTICAL
INFORMATION

PARIS
AND ITS
ENVIRONS

PRACTICAL INFORMATION

	Pages
Academies	255
Air Services-Air France	255
Antique Dealers	263
Art Exhibitions	264
Art Galleries (private)	264
Banks	265
Beauty-Parlours	266
Cabs	266
Clinics or Nursing-homes	266
Clubs	267
Doctors and Chemists	267
Education	268
Embassies, Legations and Consulates	268
Emergency Calls	271
Entertainments	271
Ballet	271
Cabarets, etc.	272
Cinemas	275
Circuses	277
Concerts	277
Music Halls	279
Theatres	280
Fashion	285
Gardens	288
Government Offices	290
Guided Visits	291
Hospitals	292
Hotels	293
Interior Decorators	313
International Organisations	313
Lectures	314
Libraries	314
Lost Property	316
"Marché aux Puces"	317
Metro and Buses	317
Museums	320
Political Assemblies	332
Postal Information	332
Railways	334
Religion	335
Restaurants	339
River Steamers	341
Sale-Rooms	342
Season in Paris	342
Shipping Companies	343
Shops	344
Sport	344
Taxis	353
Tea Rooms	353
Timing of Visit	354
Tips	354
Tourist Organisations	354
Traffic Regulations	355
Travel Agencies	355
Wine	356

Academies

The five Academies forming the Institut de France (*Académie française, Inscriptions et Belles-Lettres, Sciences, Beaux-Arts, Sciences Morales et Politiques*) are housed in the Palais de l'Institut (see page 90). Each Academy, and the Institute as a whole, holds a public session once a year (usually in winter).

Air Services — Air France

The two main airports are at Le Bourget, 4½ m. NE of central Paris, and Orly, 6 m. south of the city. Special buses link both airports with the Aéroport des Invalides, the central arrival and departure station in the heart of Paris.

"Paris Hostesses" have a desk in the main hall of the Aéroport des Invalides and gladly advise visitors on such matters as accommodation, transport, etc.

Orly airport dates from the end of World War I, its area in 1921 being about 700 acres. At first it was devoted mainly to naval aviation and at this time were erected the airship hangars so familiar to travellers along route Nationale No. 7. It also became a training centre for reserve pilots and later was used by a number of flying clubs. As late as 1940 however its runways were still of turf.

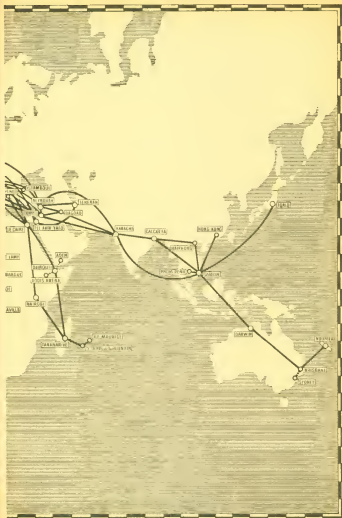
In 1940 it was occupied by German troops, who made it an important military aerodrome. They considerably enlarged it and built two concrete runways about 4,000 ft. long and a network of concrete service runways. All these works, old and new, were destroyed between 1940 and 1944 by aerial bombardments.

On the 22nd August, 1944, the American Air Force occupied the airport and the French Ponts et Chaussées organisation began its restoration. In November, 1946, the Americans handed the airport over to the French authorities who at once opened it as a base for civil aviation.

Nowadays Orly has three concrete runways: two running N-S. and respectively some 4,600 and 6,000 yards long: the longer one (built in 1947-1948) is equipped with the most modern types of landing aids (radar, ground control approach and instrument landing system). A third runway, some 5,500 yards long and running N.-S. is also equipped with I.L.S. A fourth runway, similarly orientated, marks further progress in 1953. It is over 7,000 yards long and is also fully equipped with radar, G.C.A. and I.L.S. Each of these runways is over 60 yards wide and is connected with the parking aprons by a system of concrete ways.

In the northern part of the airport are the industrial installations of the Compagnie Nationale Air-France—7 hangars, numerous workshops and over half a mile of parking space. A temporary aerogare installed in 1948 is equipped with bars, post office, bureau de change, etc. and there is a restaurant commanding a good view of the runways.

The principal French air organisation is the state-owned company *Air-France*.



The origins of the company date from shortly after the first world war at which time several French companies did pioneer work in the exploitation of air-routes. Foreign competition becoming more active, they decided to combine their resources and the Compagnie Air-France was therefore formed in 1933. It continued to develop until World War II interrupted this progress. During the four years of occupation the activities of the Company were perforce practically nil. In 1944 everything had to be started again from nothing. The Company, thanks to its previous experience, was quickly able to regroup its personnel, form a fleet of modern aircraft and once more operate a network which is today the longest in the world (132,000 miles of air-routes). In 1951 Air-France aircraft flew a distance of 31 million miles and carried more than 900,000 passengers, 8,000 tons of mail and 37,000 tons of merchandise.

Air-France Offices in Paris: Agence "Elysées", 119-121, Champs-Élysées. Tel. BAL 70-50 and BAL 50-29
Agence "Scribe", 2, rue Scribe. Tel. OPE 41-00
Aérogare de Paris "Esplanade des Invalides". Tel. INV 96-20

Offices in other French towns:

LYON. — Air-France — Hall de la Chambre de Commerce, 21, rue de la République. Tel. Gailleton 57-01

MARSEILLE. — Air-France — 62, la Canebière. Tel. National 38-63

NICE. — Air-France — 7, avenue Gustave-V. Tel. 879-51.

CANNES. — Air-France — 2, place du Général-de-Gaulle. Tel. 93-914.

BORDEAUX. — Air-France — 12, cours du 30-Juillet. Tel. 66-51.

TOULOUSE. — Air-France — 2, boulevard de Strasbourg. Tel. MA 84-04

NANTES. — Air-France — 1, place Graslin. Tel. 139-58

STRASBOURG. — Air-France — 22, rue du Vieux-Marché-aux-Vins. Tel. 212-74

Air Services PARIS-GREAT BRITAIN

British European Airways connect London (Northolt Airport) and Paris (Le Bourget airport) with about 9 services each way daily, according to season.

Air-France similarly connect the two capitals but use London Airport (Heathrow) and Orly Airport.

Each airport is connected with the centre of its capital by special bus.

Both lines also run services (either direct or via Northolt)

connecting Paris with Birmingham, Manchester, Glasgow, Dublin-Paris by Air Lingus.

For details apply:

LONDON. — B.E.A., Waterloo Air Terminal, Belvedere Road, S.E. 1 (Waterloo 8030) — B.E.A., Dorland Hall, 14-20 Regent Street, SW. 1 (Gerrard 9833) — Air-France — 52-54 Haymarket, London S.W. 1. Tel. Whitehall 4445 — Air-France — Heathrow Airport. Tel. Hounslow 7711

GLASGOW. — B.E.A., 122 St-Vincent Street. Tel. City 7055. Air-France — 33, Renfield Street. Tel. Central 8054

MANCHESTER. — B.E.A. Airways Terminus, Royal Exchange. Tel. Deansgate 4334 — Air-France: Airways Terminus, St-Peter's Square, Manchester 2. Tel. Central 8071. —

BIRMINGHAM. — B.E.A. Air Terminus, Civic Centre. Midland 3821 — Air-France — Elmdon Airport. Tel. Sheldon 2960

DUBLIN. — Aer-Lingus — 40, Upper O'Connell Street. Tel. 72921

SHANNON. — Air-France — Shannon Airport. Tel. 120

From U.S.A. and Canada by Air France

There are between 7 and 14 services a week (according to the season) between New York and Paris. Each week several services call at Montreal and Boston. Immediate connections for Milan, Rome, Cairo, Beyrouth, Lydda, Geneva and Frankfurt are available in Paris, and also going the other way.

Reduced 'tourist' rates were started on the North Atlantic service in the Spring of 1952.

Offices in the U.S.A.:

WASHINGTON. — Air-France-1518 K. Street N.W. Tel. Sterling 6767.

NEW YORK. — Air-France-683 Fifth Avenue. Tel. Plaza 9.7000.

BOSTON. — Air-France — New England Mutual Building 493 Boylston Street — Tel. Copley 7.5350

CHICAGO. — Air-France — 11, SO. La Salle Street Chicago 3 — Tel. State 2-0526

CLEVELAND. — Air-France — 2.005 Union Commerce Building Cleveland 14 — Tel. Prospect 1.0880

DALLAS (Texas). — Air-France — 1802 Main Street. Tel. Riverside 1541-2

LOS ANGELES (California). — Air-France — 510 West 6th Street LOS Angeles 14. Tel. Madison 6.4543

SAN FRANCISCO (California). — Air-France — Room 818, 210 Post Street San Francisco 8. Tel. Yukon 2.7151

Office in Canada

MONTREAL. — Air-France — International Aviation Building, Dorchester Street. Tel. Plateau 3995

Principal Offices throughout the World

ALGIERS. — Air-France — 19, rue Michelet. Tel. 490-10

ATHENS. — Air-France — Place de la Constitution. Tel. 32871, 25750

BARCELONA. — Air-France — Paseo de Gracia 11-Galeria Condal. Tel. 22.60.00

BERLIN. — Air-France — Kurfürstendamm 211 — Berlin W. 15 Tel. 91.08.81

BEYROUTH. — Air-France — Immeuble des Capucins
Air-Liban — rue Jouvenel, Bab Edriss. Tel. 93-17

BRISBANE. — Messageries Maritimes — c/o Nixon Smith shipping and Wool Dumping Co., Circular Quay, Tel. B. 3737

BRUSSELS. — SABENA — 145, rue Royale. Tel. 18.10.00
Air-France — 5, place de Brouckère. Tel. 18.67.00

BUENOS-AIRES. — Air-France — Cangallo 547/549. Tel. 30.1525

CAIRO. — Air-France — Midan Soliman Pacha. Tel. 79913
Air-France — Immeuble Shepheard's, Rue Ibrahim Pacha. Tel. 45670

CALCUTTA. — Air-France — Middleton Street 41, Chowringhee Road. Tel. Park 4729

CASABLANCA. — Air-France — 295, boulevard de la Gare. Tel. 284.31

DAMASCUS. — Simon Sayegh et Fils, 30, avenue Fouad I^{er}. Tel. 11.861

FRANKFORT. — Air-France — Friedrich-Ebertstrasse 19-21. Tel. 92.321

GENEVA. — Air-France — 3, rue du Mont-Blanc. Tel. 2.27.00

HAIFA. — Air-France — 62 Kingsway. Tel. 3124 — 3011

HONG-KONG. — Messageries Maritimes — 5 Connaught Road Central. Tel. 22.547

ISTAMBUL. — Air-France — Taksim Cumhuriyet Meydani 1 Tel. 49.134

JERUSALEM (Israel). — Air-France — King David Hotel (Annex) Julian's way. Tel. 2655

KANO. — Air-France — 58, B. Victory Road. Tel. 140 Y.

KARACHI. — Air-France — Hôtel Métropole, Khuroo Road. Tel. 5218

LAGOS. — French West Africa Lines — 30 Marina. Tel. 162

LISBON. — Aero Portuguesa Ltda — 120, Avenida da Liberdade. Tel. 33.381 a 384

MADRID. — Air-France — 57, Avenida de José Antonio. Tel. 31.10.04

MILAN. — Air-France — 71, Foro Bonaparte. Tel. 893.587

MUNICH. — Air-France — 23 Theatinerstrasse (Odeonsplatz). Tel. 290.345, 6 et 7

NAIROBI. — Air-France — Trust Mansions, Corner Sadler Street. Tel. 3376

NUREMBERG. — Air-France — Industriehafen. Wurzburger Strasse 121. Tel. 73.022

ORAN. — Air-France — 8 bis, rue Alsace-Lorraine. Tel. 266.85-88

PORT-DARWIN. — Qantas Empire Airways Ltd. — Darwin Hotel, Mackay Street. Tel. 350

RIO DE JANEIRO. — Air-France — 257, Avenida Rio Branco. Tel. 42.8838

ROME. — Air-France — Via L. Bissolati 76. Tel. 470.306

SAO-PAULO. — Air-France — Rue Libero-Badaro 184. Tel. 32.3902 — 35.3595

SANTIAGO. — L.A.N. Augustinas esquina de Morande. Tel. 6.43-44, 6-13-07

SINGAPORE. — Air-France — Union Building, Collyer Quay. Tel. 83900

SYDNEY. — Messageries Maritimes — Chamber of Commerce Building, 36 Grosvenor Street. Tel. BU 3231-2

TANGIER. — Air-France — 27, rue Victor-Hugo. Tel. Urbain 64-77, Chérifien 1-35

- TEHERAN.* — Air-France — 486, avenue Ferdowski. Tel. 3.3484, 7.381
- TEL AVIV.* — Air-France — 32, rue Allenby. Tel. 67307/08
- TUNIS.* — Air-France — 1, rue d'Athènes. Tel. 79-21/23
- VIENNA.* — Air-France. — Fenstergucker 49 Karntnerstrasse Vienna 1. Tel. R. 26.1.55 et 56
- ZURICH.* — Air-France — 16, Bahnhofstrasse Zurich 1. Tel. 25.21.11, 25.25.46

Paris Offices of other Air Companies

- Aerolines Argentines*, 77, Champs-Élysées
- Aerovias Guest* (Mexican air-lines), 76-78, Champs-Élysées. ELY 99-90
- British European Airways*, 129 avenue des Champs-Élysées. BAL 59-00.
- K.L.M.* (Dutch air-lines), 36bis, avenue de l'Opéra. OPE 05-13
- P.W.A.* (Panamerican World Airways), 1, rue Scribe. OPE 47-13
- PANAIR DO BRAZIL*, 27, avenue Montaigne. ELY 02-58
- SABENA* (Belgian air-lines), 37, rue Caumartin. OPE 28-40
- S.A.S.* (Scandinavian Airlines System), 125, Champs-Élysées. BAL 41-42
- SWISSAIR*, 17, boulevard des Capucines. OPE 66-08
- T.C.A.* (Trans-Canada Airlines), 24, boulevard des Capucines. OPE 76-37
- T.A.I.* (Transports aériens intercontinentaux), 23, rue de la Paix. OPE 53-62
- T.W.A.* (Trans-World Airways), 101, Champs-Élysées. BAL 10-83

There are air-line buses—covering all departures and arrivals of aircraft—which run between the airports at Le Bourget (4½ miles north-east of Paris by the Porte de la Villette) and Orly (6 miles south by the Porte d'Italie) and the Paris air station at the Esplanade des Invalides where all formalities can be completed. Air-France will order taxis and reserve hotel accomodation on request. There is an Air-France reception service at each airport.

Antique Dealers

- Yvonne de Brémond d'Ars*, 20, Faubourg-St-Honoré, ANJ 44-34
Alavoine, 42, avenue Kléber, PAS 07-67
Carlhian, 22, place Vendôme, OPE 72-25
Jansen, 9, rue Royale, ANJ 51-52
Jacques Damiot, 11, rue Jacob, DAN 88-76
Grellou, 9, rue Laugier, XVII^e, WAG 60-60
Grognot et Joinel, 1, rue des Saints-Pères, LIT 75-87
Saint-Hélion, 209, boulevard St-Germain, VII^e, LIT 90-93
Ambroise, 6, rue Royale, OPE 86-42
Gouvert, 18, rue Lord-Byron, ELY 09-76
Brimo de Laroussilhe, 58, rue Jouffroy, CAR 71-28
Cailleux, 136, Faubourg-St-Honoré, ELY 25-24
Dugrenot, 107, Faubourg-St-Honoré, ELY 64-00

Art Exhibitions

Important art exhibitions are arranged each year in Paris on various subjects: the works of art of one or several of the great foreign museums, or an exhibition of a particular school of painting, or of the works of one artist, etc. These exhibitions are usually held in the following buildings:

Petit-Palais: 5, avenue Alexandre-III (metro: Champs-Élysées-Clémenceau).

Orangerie: Jardin des Tuileries (metro: Concorde).

Bibliothèque Nationale: 58, rue de Richelieu (metro: Bourse).

Exhibitions are usually on literary subjects, or comprise prints, drawings or photographs.

Carnavalet: 23, rue de Sévigné (metro: Saint-Paul). Exhibitions dealing with some aspect of the history of Paris.

Musée Municipal d'Art Moderne: 7, avenue du Président-Wilson (metro: Alma-Marceau). Exhibitions of modern art.

Musée Galliera, 10, avenue Pierre-I^{er} de Serbie (metro: Alma).

Galerie Charpentier: 76, rue du Faubourg-Saint-Honoré (metro: Miromesnil, Champs-Élysées-Clémenceau).

Annual Art Exhibitions:

Salon d'Automne - Grand Palais, avenue Alexandre-III (metro: Champs-Élysées-Clémenceau). In November.

Salon des Indépendants – Musée Municipal d'Art Moderne, 7, avenue du Président-Wilson (metro: Alma). March-April.

Salon des Humoristes – 11, rue Royale (metro: Concorde).

Salon de la Société Nationale des Beaux-Arts et des Artistes Français ("Le Salon") – Grand Palais. May or June.

Salon des Tuileries – Galerie Charpentier, 76, rue du Faubourg-Saint-Honoré (metro: Miromesnil or Champs-Élysées-Clémenceau). October.

Salon de Mai – Musée Municipal d'Art Moderne. May.

Salon des Artistes Décorateurs – Grand Palais. May or June.

Art-Galleries (private)

There are many private art-galleries in Paris, particularly in the VIII^e, IX^e and XVII^e Arrondissements and we do not claim to give here a complete list. Those mentioned will give a sufficient idea of the importance of the part played by their exhibitions—or brief sales in harmonious settings—in the life of Paris. Several daily papers (such as *Figaro*) and weekly publications (in particular *Arts*) report the current activities of these private art-galleries.

Art français, 24, rue de la Paix. OPE 78-88 – *Drouant-David*, 52, Faubourg-Saint-Honoré. ANJ 07-99 – *Drouin*, 17, place Vendôme. OPE 94-00 – *Charpentier*, 76, Faubourg-Saint-Honoré. ANJ 57-61 – *Galerie Royale*, 11, rue Royale. ANJ 76-50 – *Carré*, 10, avenue de Messine. EUR 50-50 – *Galerie de France*, 3, Faubourg-Saint-Honoré. ANJ 69-37 – *Galerie Paul Pétridès*, 53, rue La Boétie. BAL 35-51 – *Maeght*, 13, rue de Téhéran. LAB 16-43 – *André Weil*, 26, avenue Matignon. ELY 55-11 – *Bignou*, 8, rue La Boétie. ANJ 59-66 – *Bernheim Jeune*, 83, Faubourg-Saint-Honoré. ELY 54-28 – *Marcel Bernheim*, 35, rue La Boétie – *Durand-Ruel*, 37, avenue de Friedland, VIII^e. ELY 06-74 – *Bernier*, 15, avenue de Messine, VIII^e. CAR 49-31 – *Galerie d'Art du Faubourg*, 47, Faubourg-Saint-Honoré, VIII^e – *Bing*, 174, rue Saint-Honoré. ELY 24-15 – *Galerie de Berri*, 12, rue de Berri. ELY 14-56 – *Daber*, 103, boulevard Haussmann. ANJ 91-83 – *Galerie de l'Elysée*, 69, Faubourg-Saint-Honoré. BAL 27-87 – *Maison de la Pensée française*, 2, rue de l'Elysée. ANJ 05-79 – *Lucy Krohg*, 10 bis, place Saint-Augustin. LAB 63-78.

Among those galleries which frequently hold exhibitions which are "in the news" we might add the following: *Galerie*

Paul Ambroise, 6, rue de la Paix – *Galerie Creuze*, 4, avenue de Messine – *Galerie Louise Leiris*, 29 bis, rue d'Astorg – *Galerie Dina Vierny*, 36, rue Jacob – *Galerie Denise René*, 124, rue La Boétie – *Galerie Doucet*, 94, Faubourg-Saint-Honoré.

Banks

The most important French banks are:

Banque de France: rue de la Vrillière et rue Croix-des-Petits-Champs, LOU 49-90

B.N.C.I.: 16, boulevard des Italiens, TAI 74-70

Comptoir national d'escompte de Paris: 14, rue Bergère, TAI 98-20

Crédit Foncier de France: 19, rue des Capucines, OPE 22-80

Crédit commercial de France: 103, avenue des Champs-Élysées ELY 46-50

Crédit Foncier d'Afrique du Nord, rue Cambon

Crédit Lyonnais: 19, boulevard des Italiens, RIC 80-40

Société Générale: 29, boulevard Haussmann, OPE 62-00

Société générale de Crédit Industriel et Commercial: 66, rue de la Victoire, TRI 00-01

Union Parisienne: 6-8 boulevard Haussmann, TAI 94-80

Banque de Paris et des Pays-Bas: 3, rue d'Antin, OPE 14-00

All these banks have branches in other parts of Paris as well as in the provinces and abroad.

The most important regional and overseas banks are:

Banque d'Algérie: 217, boulevard St-Germain, LIT 96-45

Banque d'Alsace-Lorraine: 53, rue de Châteaudun, TRI 81.04

Banque Africaine commerciale: 52, rue Laffite, TRU 75-36

Banque de Madagascar: 88, rue de Courcelles, CAR 48-03

Crédit Foncier de Madagascar: 7, place Vendôme, OPE 92-50

Crédit du Nord: 59, boulevard Haussmann, ANJ 58-00

Crédit de l'Ouest: 13, boulevard Haussmann, TAI 73-93.

Société Nantaise de Crédit Industriel: 11, rue d'Aguesseau, ANJ 19-70

Société Marseillaise de Crédit Industriel et Commercial: OPE 67-20, 4, rue Auber

The most important foreign banks are:

Barclays Bank (France) Limited: 33, rue du Quatre-Septembre, OPE 42-20

Banque Belge: 12, place de la Bourse, GUT 58-14

Royal Bank of Canada: 3, rue Scribe, OPE 09-82

Banque Indochinoise: 96, boulevard Haussmann, EUR 48-00
Bank of London and South America: 9, rue du Helder, TAI 72-95

Banque Morgan: 14, place Vendôme, OPE 84-35

Banque Ottomane: 7, rue Meyerbeer, OPE 67-00

Banque Polonaise: 15, rue des Pyramides, OPE 53-20

Banque des Régions d'Europe Centrale: 12, rue de Castiglione, OPE 26-31

Banque de Syrie et du Liban: 12, rue Roquépine, ANJ 06-44

Westminster Bank (Foreign): 18, place Vendôme, OPE 52-40

These banks are open from 9 a.m. to 12 noon and from 2 to 4 p.m. (Saturdays from 9 to 11 a.m.). They are closed on the day preceding general holidays. Foreign currency may be changed up to 10 p.m. at the Aérogare des Invalides (in summer up to midnight), at the Gare St-Lazare and at the Thos. Cook offices on the Place de la Madeleine.

Several banks are open on Saturday afternoons for changing travellers' cheques.

Beauty-Parlours

Elizabeth Arden, 7, place Vendôme, OPE 42-42

Guerlain, place Vendôme, OPE 76-59

Harriet Hubard Ayer, 89, Faubourg-Saint-Honoré, ELY 48-74 and 82-20

Helena Rubinstein, 52, Faubourg-Saint-Honoré, ANJ 88-46

Payot, rue de Castiglione, OPE 72-17 and 77-82.

Cabs (horse-drawn)

A very pleasant means of transport for visiting Paris or the Bois de Boulogne when the weather is fine, but rather expensive. Agree on the price with the driver before you start. These horse-drawn carriages have become very rare and it is extremely difficult to find one, but once found, a cab is the surest way of attracting attention.

Clinics

These private nursing-homes are usually more expensive than a hospital, but are very comfortable and the staff is numerous and attentive. Here are a few addresses:

Saint-Jean de Dieu, 19, rue Oudinot, SEG 06-26
Belvédère, 18, rue du Belvédère, Boulogne-sur-Seine - Seine
MOL 35-60
Mirabeau, 7, rue Narcisse-Diaz, XVI^e, PAS 30-80
Sœurs Augustines, 29, rue de la Santé, GOB 77.05
Marignan, 3, rue de Marignan, BAL 02-84
La Muette, 48, rue Nicolo, TRA 38-21
Ile de France, 55, rue Nollet, MAR 72-94
Violet, 44, rue Violet, VAU 45-04

Clubs

A few addresses:

Automobile-Club de France: 6, place de la Concorde, ANJ 43-70
Cercle Volney: 7, rue Volney, OPE 28-10
Rotary Club: 57, rue de Châteaudun, TRI 74-67
Jockey Club: 2, rue Rabelais, ELY 85-63
Club de France: 89, Faubourg-St-Honoré, ELY 59-31
Cercle littéraire français: 1, rue du Val-de-Grâce, ODE 09-99
Cercle de France: 17, rue de la Ville-l'Évêque, ANJ 40-99
Union Littéraire: 74, rue de la Faisanderie, TRO 40-80
Union Interalliée: 33, Faubourg-St-Honoré, ANJ 96-00
Cercle Carpeaux: 8, rue Scribe, OPE 36-27
Cercle Hippique de France: 17, avenue de Villiers, WAG 43-59
Cercle de Paris: 9, rue Cortambert, TRO 51-10
Nouveau Cercle: 288, boulevard St-Germain, INV 62-10
Le Pavillon de France (to welcome foreigners in France): 53, rue
de la Faisanderie, KLE 13-34.

Doctors and Chemists

Paris doctors usually have consulting days. On other days they see patients by appointment only. They can, however, be reached by telephone. For night visits the fee is double. There is a doctor on night duty at every police station. This doctor is attached to the police emergency service and he is paid according to an official scale of charges; he should, however, be called upon only in cases of extreme urgency and when another doctor cannot be found quickly.

Chemists are open every day from 9 a.m. to 8 p.m. except on Sundays and Monday mornings, but there is always one chemist open in every district. A list, with names and addresses,

is affixed to the door of every chemist's shop and shows which chemists are open. Certain chemists stay open until midnight, or even all night: the local police station will supply this information. Chemists have, in any case, night bells.

Education

The University of Paris is the first in the country. The great seats of learning are concentrated in the capital, and, in spite of the high reputation of such towns as Toulouse, Aix-en-Provence and Strasbourg, the intellectual life of Paris remains, by its importance and the fame of its teachers, supreme in France.

Paris is the seat of an *Academy* which comprises five faculties (Arts, Science, Law, Medicine and Chemistry). The majority of the great schools are also in Paris (*Polytechnique, les Mines, Centrale, Normale Supérieure, Beaux-Arts, Ecole d'Administration, Ecole des Chartes* and the *Section Supérieure of the Ecole du Louvre*). The *College de France* still maintains, after four centuries, its tradition of public, and free, lectures which are followed by no examination.

Among the other lectures and courses which are open to all we may mention: the public lectures at the *Sorbonne* (free); the public lectures at the *Institut d'Art et d'Archéologie* (free), 3, rue Michelet; the public lectures at the *Ecole des Arts Appliqués*, 3, rue Dupetit-Thouars (metro: Temple); the lectures of the *Ecole du Louvre* (apply for an attendance card for the year). The *Ecole du Louvre* also organises a course of evening lectures on the general history of art. A nominal fee is charged.

Embassies, Legations and Consulates

When only one address is given the consulate will be found in the same building as the embassy or the legation

Afghanistan: 32, avenue Raphaël XVI^e, JAS 66-09

Albania: 131, rue de la Pompe XVI^e, KLE 89-38

Argentina: 33, rue Galilée VIII^e, KLE 82-10 et 14-69. Consulate: 11, rue de Madrid VIII^e, LAB 24-77

Australia: 13, rue Las-Cases VII^e, INV 27-41. Consulate: No 18 same street

- Austria*: 6, rue Fabert VII^e, MU 18-88 and 45-71
Belgium: 19, rue de Tilsitt XVII^e, ETO 61-00 and 61-06
Bolivia: 27 bis, avenue Kléber XVI^e, KLE 82-89. Consulate at No 27
Brazil: 45, avenue Montaigne VIII^e, ELY 39-68. Consulate: 22, avenue des Champs-Élysées VIII^e, ELY 87-96
Bulgaria: 1, avenue Rapp VII^e, INV 87-58
Burma: 194, avenue Victor-Hugo XVI^e, TRO 32-49
Canada: 72, avenue Foch XVI^e, KLE 57-35. Consulate: 3, rue Scribe IX^e, OPE 75-21
Chile: 2, avenue de la Motte-Picquet VII^e, INV 84-90. Consulate: 64, boulevard de la Tour-Maubourg VII^e, SEG 00-51
China: 11, avenue George-V, VIII^e, ELY 67-77. Consulate: 47, rue Pergolèse XVI^e, KLE 72-77
Columbia: 22, rue de l'Élysée VIII^e, ANJ 46-08. Consulate: tél. ANJ 15-25
Costa Rica: 120, rue St-Georges IX^e, LAM 88-01 and MOL 70-79
Cuba: 60, avenue Foch XVI^e, COP 52-30. Consulate: 3, rue Scribe IX^e, OPE 03-64
Czechoslovakia: 15, avenue Charles-Floquet XVII^e, SEG 29-10. Consulate: 24, rue Hamelin VI^e, PAG 30-50 et 51
Denmark: 77, avenue Marceau XVI^e, KLE 83-00. Consulate: OPE 10-64
Dominican Republic: 134, rue Beaujon VIII^e, CAR 10-18. Consulate: tél. CAR 10-18 and 26-18
Ecuador: 34, avenue de Messine VIII^e, LAB 10-21
Egypt: 56, avenue d'Iéna XVI^e, KLE 76-54 and 55. Consulate: tél. KLE 76-56
Ethiopia: 18, avenue Georges-Mandel XVI^e, COP 38-78
Finland: 30, cours Albert-I^{er} VIII^e, ELY 00-20 and 21. Consulate: 11, rue de la Pépinière VIII^e
Germany (Diplomatic Mission of the Federal Republic of Germany): 34, avenue d'Iéna XVI^e, tél. KLE 00-10
Great Britain (and Northern Ireland): 35, rue du Faubourg-St-Honoré VIII^e, ANJ 27-11, 27-15, 26-53. Consulate: 37, same street VIII^e, ANJ 27-10
Greece: 17, rue Auguste-Vacquerie XVI^e, PAS 64-93 and KLE 14-32. Consulate: 24, rue de Longchamp XVI^e, PAS 02-09
Guatemala: 63, rue de Courcelles VIII^e, CAR 78-63. Consulate: 13, rue des Perchamps XVI^e, JAS 45-51
Haiti: 10, rue Théodule-Ribot XVII^e, WAG 47-78
Hashemite Jordanian: 38, boulevard Suchet XVI^e, AUT 42-58
Honduras: 11bis, boulevard Delessert XVI^e, TROC 54-07
Hungary: 15, rue de Berri VIII^e, ELY 37-41

- Iceland*: 124, boulevard Haussmann VIII^e, LAB 81-54
India: 15, rue Alfred-Dehodencq, TRO 39-30
Indonesia: 12, rue Dumont d'Urville XVI^e, KLE 76-27 and 28
Iraq: 10, place des Etats-Unis XVI^e, COP 43-10
Iran: 5, rue Fortuny XVII^e, CAR 82-90
Ireland (Eire): 37 bis, rue Paul-Valéry XVI^e, PAS 73-58
Israel: 143, avenue de Wagram XVII^e, WAG 86-82
Italy: 51, rue de Varenne VII^e, LIT. 67-32, 33 and 34. Consulate: LIT 42-43 and 92-57
Korea: 66, boulevard Raspail VI^e, LIT 94-39
Lebanon: 42, rue Copernic XVI^e, PAS 52-09 and KLE 85-32
Liberia: 15 bis avenue Victor-Hugo at Boulogne-sur-Seine (Seine), MOL 57-03
Luxemburg: 8, avenue Emile-Deschanel VII^e, SEG. 07-33 and INV. 62-57
Mexico: 9, avenue de Longchamp XVI^e, PAS 41-44 and KLE 76-43
Monaco: 2, rue du Conseiller-Collignon XVI^e, PAS 50-88
Népal: 71, avenue Paul-Doumer XVI^e, TRI 91-16
Netherlands: 85, rue de Grenelle VII^e, LIT. 47-00. Consulate: 18, rue de Constantine VII^e, INV 83-53
New Zealand: 9, rue Léonard-de-Vinci XVI^e, KLE 66-50
Nicaragua: 8, rue de Chateaubriand VIII^e, BAL 60-30
Norway: 10, rue Treilhard VIII^e, LAB 87-35
Pakistan: 118, rue Lord-Byron VIII^e, BAL 23-32
Panama: 23, rue de la Paix II^e, OPE 31-43
Paraguay: 155, avenue Victor-Hugo XVI^e, COP 20-03
Peru: 37, avenue Pierre-I^{er}-de-Serbie, VIII^e, ELY 84-39
Philippines: 26, avenue Georges-Mandel XVI^e, COP 58-38
Poland: 1 and 3, rue de Talleyrand VII^e, INV 60-80
Portugal: 3, rue de Noisiel XVI^e, KLE 12-16. Consulate: 18, avenue Kléber XVI^e, KLE 99-74
Rumania: 17, rue Brémontier XVII^e, CAR 07-60
Salvador: 12, rue Galilée VIII^e, COP 53-21. Consulate: 174, rue de l'Université VII^e, INV 37-89
San Marino: 4, rue de Berri VIII^e, ELY 43-31
Saudi Arabia: 5, rue André Pascal XVI^e, TRO 43-74
Spain: 13, avenue George-V, VIII^e, ELY 46-32. Consulate: 165, boulevard Malesherbes XVII^e, CAR 85-21
Sweden: 25, rue Bassano VIII^e, ELY 17-91. Consulate: 125, avenue des Champs-Élysées VIII^e, ELY 21-08
Switzerland: 142, rue de Grenelle VII^e, INV 62-92
Syria: 15, avenue du Maréchal-Maunoury XVI^e, TRO 03-27
Turkey: 17, rue Berton XVI^e, AUT 44-50. Consulate: 170, boulevard Haussmann VIII^e, CAR 48-50

Union of South Africa: 51, avenue Hoche VIII^e, WAG 66-91
U.S.S.R.: 79, rue de Grenelle VII^e LIT 95-41 to 44. Consulate:
 16, place Malesherbes XVII^e
United States of America: 2, avenue Gabriel, ANJ 74-60.
Uruguay: 33, rue Jean-Girardoux XVI^e, PAS 73-48. Consulate:
 129, avenue Malakoff XVI^e, PAS 67-85
Vatican: 10, avenue du Président-Wilson XVI^e, PAS 58-34
Venezuela: 11, rue Copernic XVI^e, KLE 91-99. Consulate:
 23, rue de la Paix II^e, OPE 57-34
Yugoslavia: 3, rue Spontini XVI^e, PAS 91-82

Emergency Calls

In case of street accidents break, with the elbow, the glass of one of the police alarms, or telephone *Police Secours* (dial 17) who will send an ambulance. At night there is a doctor on duty at each police station, who is available on call.

Entertainments

Ballet

The *Théâtre National de l'Opéra* stages ballet every Wednesday. The corps de ballet is under the direction of Serge Lifar. The programme usually includes three ballets. Seats may be booked a week in advance. The month of July is reserved entirely for ballet, with three performances a week.

Among recent creations we would mention *Cinéma, Variations, Phèdre, l'Astrologue* in which the following have been associated: Georges Auric, Jean Cocteau, Henri Barraud, Maurice Yvain, Louis Aubert.

There are more than sixty ballets in the repertoire, including *Coppelia, Giselle, Swan Lake* and *Petroushka*, incomparable achievements of the Ballets Russes; also *Suite en Blanc, Les Mirages, Romeo and Juliet* and *Dramma per Musica*, results of the bold researches of Serge Lifar into the world of neo-classicism.

Foreign companies often pay lengthy visits: the Grand Ballet du Marquis de Cuevas, the Katherine Dunham company, The American Ballet Theatre, the Ballets de l'Amérique Latine de Joaquim Pérez Fernandez. We would mention also the

companies of Roland Petit and of Janine Charrat. Recently the Marigny Theatre has re-formed the Ballet de Bali (Indonesia).

Cabarets

The cabaret is a music-hall where one dines, unless one merely drinks champagne, in a setting which is generally more intimate and less noisy. Prices are usually fairly high and it is as well to know what they are beforehand. In many, champagne is compulsory or else all the drinks are charged at the price of champagne. It is as well to find out the time of the floor shows, between which the floor is available for dancing. The stars or singers will usually accept, after their turn, an invitation to join the spectators at their table.

CHAMPS-ÉLYSÉES - ÉTOILE

L'Aiglon, 11, rue de Berri, BAL 44-32

L'Amiral, 4, rue Arsène-Houssaye, BAL 56-66

Le Bœuf sur le Toit, 34, rue du Colisée, ELY 83-80

Bong-Lai (Le Paradis), 68, rue Pierre-Charron, ELY 65-18

Big Ben, 70, rue de Ponthieu, ELY 16-07

Chez Carrère, 45 bis, rue Pierre Charron, BAL 31-00 and 59-60

Club des Champs-Élysées, 15, avenue Montaigne, ELY 73-90

Le Carroll's, 36, rue de Ponthieu, ELY 46-60

Le Carrousel, 40, rue du Colisée, BAL 11-68

Le Drap d'Or, 58, rue de Bassano, ELY 04-31

Lido, 78, avenue des Champs-Élysées, ELY 11-61 and 62

Mimi-Pinson, 79, avenue des Champs-Élysées, ELY 37-56

Le Night-Club, 6, rue Arsène-Houssays, ELY 63-12

Pavillon de l'Élysée, Jardins des Champs-Élysées, ANJ 85-10

Le Perroquet, 49, rue de Ponthieu, BAL 54-59

La Puerta del Sol, 52, rue Pierre-Charron, ELY 35-30

AUTEUIL - PASSY - TROCADÉRO :

Dinarzade, 16, rue de la Tour. TRO 05-05 and 55-16

Grenier de la Muette, 94, avenue Paul-Doumer, JAS 44-18

MADELEINE - OPÉRA :

L'Amirauté, 3, rue Godot-de-Mauroy, OPE 28-59

Club de l'Opéra, 19, rue Joubert, TRI 44-73 and 88-09

Ciro's, 6, rue Daumou, OPE 62-91

L'Olympia, 28, boulevard des Capucines, OPE 53-50

BOURSE - PALAIS-ROYAL :*L'Echanson*, 49, rue des Petits-Champs, OPE 74-12*Chez Gilles*, 5, avenue de l'Opéra, OPE 53-39*Milord l'Arsouille*, 5, rue Beaujolais, CEN 88-18*Le Plancher des Vaches*, 18, rue de Beaujolais**GRANDS-BOULEVARDS - RÉPUBLIQUE :***Granada*, 8, rue Montyon, PRO 67-91*Le Petit Chambord*, 12, rue de l'Echiquier, PRO 05-78*La Riviera*, 349, rue Saint-Martin, ARC 63-08**MONTMARTRE :***La Cabane Cubaine*, 42, rue Fontaine, TRI 16-58*Caprice Viennois*, 59, rue Pigalle, TRI 10-27*Chez ma Cousine*, place du Tertre, MON 49-35*Don Juan*, 11, rue Fromentin, TRI 67-67*Le Fétiche*, 54, rue Pigalle*Fétiche de Paris*, 2, rue Frochot*La Nouvelle Eve*, 25, rue Fontaine, TRI 69-25*Florence*, 61, rue Blanche, TRI 20-32*Le Grand Jeu*, 58, rue Pigalle, TRI 68-00*Le Liberty's*, 5, place Blanche, TRI 87-42*Monseigneur*, 94, rue d'Amsterdam, TRI 59-37*Les Naturistes*, 1, place Pigalle, TRU 13-26*Nocturne*, 6, avenue Rachel, MAR 92-20*Paradise*, 16, rue Fontaine, TRI 06-37*Pigall's*, 77, rue Pigalle, TRI 53-38*Au Poulailier*, place du Tertre, MON 04-24*Quadrille*, 27, boulevard de Clichy, TRI 63-32*Nicole Rey*, 88, rue Lepic, MON 77-60*Romance*, 54, rue Pigalle, TRI 66-00*Le Savoy*, 73, rue Pigalle, TRI 77-10*Shéhérazade*, 3, rue de Liège, TRI 85-20*Tabarin*, 36, rue Victor-Massé, TRI 25-16**QUARTIER LATIN - SAINT-MICHEL :***Caveau de la Bolée*, 25, rue de l'Hirondelle*Caveau des Oubliettes*, 52, rue Galande, ODE 94-97*Potofon*, 20, rue Cujas, ODE 89-21*Le Roméo*, 71, boulevard Saint-Germain, ODE 07-76**SAINT-GERMAIN DES PRÉS:**

This formerly peaceful district has of recent years been invaded by hordes of picturesquely clad young people whose favourite haunts are "caves", or cellars, which are interesting to see, if

only once, out of curiosity. Several of them charge an entrance fee as well as the price of the drinks.

Arlequin, 131 bis, boulevard Saint-Germain, ODE 59-10

Au Kentucky, 2, rue Valette

Au Tabou-Club, 33, rue Dauphine, ODE 82-15

Chez Feral Benga (Rose Rouge), 53, rue de la Harpe, ODE 44-00

Le Club Saint-Germain-des-Prés, 13, rue Saint-Benoît

Club du Vieux-Colombier, 21, rue du Vieux-Colombier, LIT 57-87

Club de la Rose Rouge, 76, rue de Rennes, LIT 66-30

Fontaine des Quatre Saisons, 59, rue de Grenelle, BAB 03-12

Le Caméléon, 57, rue Saint-André-des-Arts, DAN 64-40

Quolibet, 3, rue du Pré-aux-Clercs

Le Saint-Yves, rue Saint-Benoît

See also, on page 88, the chapter on the Church of Saint-Germain-des-Prés and the neighbouring cafés which are centres of literary activity.

CABARETS DE CHANSONNIERS :

The old traditions of the night cafés of Montmartre are maintained in these small establishments where the entertainment often takes the form of old French songs, sometimes extremely amusing. The *Oubliettes* and the *Trois Mailletz* have the advantage of being in old and picturesque settings.

Cabaret Aristide Bruant, 84, boulevard Rochchouart, XVIII^e

Cabaret du Néant, 64, boulevard de Clichy, XVIII^e

Caveau de la Bolée, 25, rue de l'Hirondelle, VI^e, DAN 91-65

Caveau du Chat Noir, 68, boulevard de Clichy, XVIII^e

Caveau des Oubliettes, rue Saint-Julien-le-Pauvre, V^e, ODE 94-97

Le Ciel et l'Enfer, 53, boulevard de Clichy, IX^e

Le Lapin Agile, 4, rue des Saules, XVIII^e, MON 85-87

Caveau des Trois Mailletz, 56, rue Galande, V^e, ODE 00-79.

Théâtres de Chansonniers

This form of entertainment is essentially Parisian. Every evening four or five small theatres round Montmartre and the Porte Saint-Martin put on humorous shows in which topical events are described in verse, prominent personalities (politicians, writers, actors, etc.) mocked with great liveliness, and sometimes virulence, and songs improvised on the pleasanter events of the day.

Three points to remember:

- Seats cost from 400 to 1,000 francs.
- Do not arrive late or you may find you are the subject of some friendly but sarcastic comments.
- To enjoy the show a perfect knowledge of French and of topical events is essential.

Caveau de la République, 1, boulevard Saint-Martin, III^e, ARC 44-45 (metro: République).

Le Coucou, 33, boulevard Saint-Martin, III^e, ARC 25-02 (metro: République or Strasbourg-Saint-Denis).

Théâtre des Deux-Anes, 100, boulevard de Clichy, XVIII^e, MON 10-23 (metro: Blanche, place Clichy or place Pigalle).

La Tomate, 46, rue Notre-Dame-de-Lorette, TRI 42-02 (metro: Notre-Dame-de-Lorette).

Aux Trois Baudets, 64, boulevard de Clichy, XVIII^e, MON 81-98 (metro: Blanche).

Théâtre de Dix Heures, 36, boulevard de Clichy, XVIII^e, MON 81-98 (metro: Blanche).

Chez Gilles, 5, avenue de l'Opéra 1^{er}, OPE 53-59

La Lune Rousse, 58, rue Pigalle, IX^e, TRI 61-92 (metro: Pigalle).

Cinemas

There are more than 300 cinemas in Paris. Some of them, especially those on the Boulevards or the Champs-Élysées and near the railway stations, have continuous performances from 10 a.m. to midnight. Before being generally released films are shown in one of the cinemas listed below. Some time later (from one to three months and sometimes much longer depending on their box-office value) the films are shown in the so-called "local" cinemas where, following a circuit system, they are usually shown for one week only, whatever their success. Foreign films (of which there are many, mostly American) sometimes have a first showing in two cinemas at the same time, one version in the original language and the other dubbed in French. The programmes of the main cinemas are given in the daily press. Certain publications (such as *Une Semaine de Paris* and *Paris-Spectacle*) give the programmes of all the cinemas. There are many cinemas in the centre of Paris which show the same films, at the same time, as the local cinemas in the suburbs. In the latter it is extremely rare to see foreign films in their original language, with French sub-titles.

CINEMAS showing pre-release films :

Agriculteurs, 8, rue d'Athènes (9^e). Metro: Trinité.

- Alhambra*, 52, rue de Malte (11^e). Metro: République.
- Aubert-Palace*, 24, boulevard des Italiens (9^e). Metro: Opéra.
- Avenue*, 5, rue du Colisée (8^e). Metro: F.-D.-Roosevelt.
- Balzac*, 1, rue Balzac (8^e). Metro: George-V.
- Berlitz (Le)*, 31, boulevard des Italiens (1^{er}). Metro: Opéra.
- Blarritz*, 22, rue Quentin-Bauchart (8^e). Metro: George-V.
- Broadway*, 36, avenue des Champs-Élysées (8^e). Metro: F.-D.-Roosevelt.
- California*, 5, boulevard Montmartre (1^{er}). Metro: Montmartre.
- Caméo*, 32, boulevard des Italiens (9^e). Metro: Opéra.
- Ciné-Etoile*, 131, avenue des Champs-Élysées (8^e). Metro: Etoile.
- Cinémonde-Opéra*, 2, rue de la Chaussée-d'Antin. Metro: Opéra.
- Ciné-Panthéon*, 13, rue Victor-Cousin (5^e). Metro: Luxembourg.
- Colisée*, 38, avenue des Champs-Élysées (8^e). Metro: F.-D.-Roosevelt.
- Elysées-Cinéma*, 65, avenue des Champs-Élysées (8^e). Metro: F.-D.-Roosevelt.
- Ermitage*, 72, avenue des Champs-Élysées (8^e). Metro: F.-D.-Roosevelt.
- Français (Le)*, 38, boulevard des Italiens (9^e). Metro: Opéra.
- Gaumont-Palace*, place Clichy (18^e). Metro: place Clichy.
- Gaumont-Théâtre*, 7, boulevard Poissonnière (1^{er}). Metro: Bonne-Nouvelle.
- George-V*, 146, avenue des Champs-Élysées (8^e). Metro: Georges-V.
- Helder*, 34, boulevard des Italiens (9^e). Metro: Opéra.
- Hollywood*, 4, rue Caumartin (9^e). Metro: Madeleine.
- Images (Les)*, place Clichy (18^e). Metro: Place Clichy.
- Lord-Byron*, 122, avenue des Champs-Élysées (8^e). Metro: George-V.
- Madeleine*, 14, boulevard de la Madeleine (8^e). Metro: Madeleine.
- Marbeuf*, 34, rue Marbeuf (8^e). Metro: F.-D.-Roosevelt.
- Marignan*, 27, avenue des Champs-Élysées (8^e). Metro: F.-D.-Roosevelt.
- Marivaux*, 15, boulevard des Italiens (1^{er}). Metro: Richelieu-Drouot.
- Max-Linder*, 24, boulevard Poissonnière (9^e). Metro: Montmartre.
- Monte-Carlo*, 52, avenue des Champs-Élysées (8^e). Metro: F.-D.-Roosevelt.
- Moulin-Rouge*, place Blanche (18^e). Metro: Blanche.
- Napoléon*, 4, avenue de la Grande-Armée (17^e). Metro: Etoile.
- Normandie*, 116, avenue des Champs-Élysées (8^e). Metro: George-V.

- Olympia*, 28, boulevard des Capucines (9^e). Metro: Opéra, Madeleine.
- Paramount*, 2, boulevard des Capucines (9^e). Metro: Opéra.
- Paris (Le)*, 23, avenue des Champs-Élysées (8^e). Metro: F.-D. Roosevelt.
- Raimu (Le)*, 63, avenue des Champs-Élysées (8^e). Metro: F.-D.-Roosevelt.
- Reflets (Les)*. (*Cinema d'Essai*). 27, avenue des Ternes (17^e). Metro: Ternes.
- Rex*, 1, boulevard Poissonnière (1^{er}). Metro: Bonne-Nouvelle.
- Ritz*, 8, boulevard de Clichy (18^e). Metro: Pigalle.
- Royal-Haussmann*, 2, rue Chauchat et 1, rue Drouot (9^e), trois salles: *Club*, *Méliès* et *Studio*. Metro: Richelieu-Drouot.
- Royale (La)*, 25, rue Royale (8^e). Metro: Madeleine.
- Scala*, 13, boulevard de Strasbourg (10^e). Metro: Strasbourg-Saint-Denis.
- Studio de l'Etoile*, 14, rue Troyon (8^e). Metro: Etoile.
- Studio des Ursulines*, 10, rue des Ursulines (5^e). Metro: Luxembourg.
- Triomphe*, 92 avenue des Champs-Élysées (8^e). Metro: George-V.
- Vendôme*, 32, avenue de l'Opéra (1^{er}). Metro: Opéra.
- Vivienne*, 49, rue Vivienne (1^{er}). Metro: Richelieu-Drouot.

Circuses

Two circuses in Paris maintain the traditions of the sawdust. They have their enthusiastic devotees who are not by any means all children.

Cirque d'Hiver, 110, rue Amelot (11^e). ROQ 12-25. Metro: Filles-du-Calvaire.

Medrano, 63, boulevard de Rochechouart (10^e). TRU 23-78. Metro: Pigalle.

Large itinerant circuses (Amar, Pinder, Rancy, etc.) are often at the gates of Paris, where are the only sites which are big enough for their tents, caravans, etc.

Concerts (Symphony)

Concerts Pasdeloup

Offices: 16, rue de Berne, Paris XVIII^e. Tel. EUR 41-50.

Season: October to April (Saturdays and Sundays at 5.45 p.m.).

Founded in 1851 the Concerts Padeloup gave the first performance of Mozart's "Abduction from the Seraglio" in Paris. The concerts are now conducted by Albert Wolff and Pierre Dervaux and have for some time been held in the Palais de Chaillot.

Concerts du Conservatoire

Offices: 2, rue du Conservatoire, Paris IX^e. Tel. PRO 13-60.

Season: October to March. Sundays at 5.45 p.m. Public rehearsal on Saturday mornings at 10.

Théâtre des Champs-Élysées

Founded in 1828. Liszt played a Weber "Concerto" at one of the concerts and a little later Chopin one of his "Polonaises" and an "Introduction". André Messager and Philippe Gaubert took over the direction in 1908; among the works they performed were the "Nocturnes" by Claude Debussy, Schumann's "Faust" and Verdi's "Requiem". Philippe Gaubert retired in 1938 and his place was taken by Charles Munch who remained until 1947 at which date he left for the United States. Claude Delvincourt is the present president and André Cluytens the vice-president and conductor of the orchestra.

Concerts Colonne

Offices: 13, rue de Tocqueville, Paris XVII^e. Tel. WAG 18-03.

Box office: Tel. CEN 00-71.

Season: beginning of October to the end of April. Saturdays and Sundays at 5.45 p.m. Théâtre du Châtelet.

Founded in 1873 as the "Concert National" of which the aim was to make known the works of young French composers. When Edouard Colonne took over the direction the "Concert National" became the "Concerts Colonne". The concerts were given in the Théâtre du Châtelet—and still are. The Concerts Colonne made popular, among others, the works of Berlioz and revealed to the public such composers as Saint-Saëns, César Franck, d'Indy, Charpentier, Debussy and Ravel. Gabriel Pierné succeeded Edouard Colonne in 1910 and when he decided to retire, in 1932, the members of the orchestra elected Paul Paray without a moment's hesitation. Nowadays the concerts are usually conducted by Gaston Poulet.

Concerts Lamoureux

Offices: 45, rue de la Boétie, Paris VIII^e. Tel. BAL 51-98.

Season: October to Easter, Sundays at 5.45 p.m. Salle Pleyel.

Recent presentations: "Le Mystère des Saints Innocents"

by Henry Barraud; "Symphonie d'Archets", by Jean Francaix; "Concerto" for violin and orchestra, by Raymond Gallois-Montbrun; "Salut Solennel" by Claude Delvincourt.

Music-halls

The music-halls, which usually include in their programmes acrobats, dancers, comedians and singers and a star turn which occupies a large part of the posters and the programme, have an enthusiastic following in Paris. The many stages devoted to this art vary from the popular "café-concert", where future stars are sometimes discovered, to the luxury theatres with all their up-to-date equipment.

Some music-halls specialise in undressed shows—these are a special feature of Paris. Those which we mention in this category are all noted for the lavishness of their productions.

A.B.C., 11, boulevard Poissonnière, II^e. CEN 19-43 (metro: Montmartre or Poissonnière).

Alhambra, 50, rue de Malte, XI^e. OBE 10-66 (metro: République).

Bobino, 20, rue de la Gaîté, XVI^e. DAN 68-70 (metro: Montparnasse, Edgar-Quinet or Gaîté).

Casino Montparnasse, 35, rue de la Gaîté, XVI^e. DAN 99-34 (metro: Edgar Quinet ou Montparnasse). (Comedy-spectacles also from time to time).

Empire, 41, avenue de Wagram, XVII^e. ETO 64-76 (metro: Etoile or Ternes.) Also present ballet and important lyrical spectacles: e.g. George Gershwin's *Porgy and Bess*.

Etoile, 35, avenue de Wagram, XVII^e. GAL 84-49 (metro: Etoile or Ternes).

Européen, 5, rue Biot, XVII^e. MAR 13-35 (metro: place Clichy). Spectacles "de nus".

Casino de Paris, 16, rue de Clichy, IX^e. TRI 26-22 (metro: Clichy or Trinité.)

Folies-Bergère, 32, rue Richer, IX^e. PRO 98-49 (metro: Cadet or Montmartre).

Concert Mayol, 10, rue de l'Echiquier, X^e. PRO 78-42 (metro: Strasbourg-Saint-Denis).

Concert Pacra, 10, boulevard Beaumarchais. ROQ 48.78.

Theatres

No other city in the world has so many theatres as Paris. In spite of the financial difficulties of our times and the competition of the cinema, new theatres are being opened, new companies formed and old theatres change management and tradition. The Paris theatre is very active and its public always faithful. The types of plays (comedies, psychological drama, tragedy) are not so clearly defined as formerly and many theatres put on plays of very different kinds, without discrimination. Foreign works, for instance Dutch (Michel de Ghelderode), English (Charles Morgan), Irish (Shaw, Synge, O'Casey, Wilde), American (Erskine Caldwell), Spanish (Lorca), Scandinavian (Strindberg, Ibsen) are often performed on the Paris stage.

The *Comédie-Française*, descended from Molière, plays an important part in the history of the French theatre. Contrary to what is often said, this part is not only that of a museum, for the *Comédie-Française* has always launched new works. Among those of recent years have been *La Reine Morte* (by Henry de Montherlant) and the famous *Soulier de Satin*, the much-discussed work by Paul Claudel.

Many of the leading lights of the theatre have disappeared recently: Christian Bérard, Jacques Copeau, Charles Dullin, Louis Jouvet, Ludmilla Pitoeff, Gaston Baty. But the great race of talented producers is not dead; we need mention only Jacques Hébertot (Théâtre Hébertot), Jean-Louis Barrault (Marigny), Jean Vilar (Théâtre de Chaillot), André Barsacq (l'Atelier). The chief dramatic authors (since the death of Jean Giraudoux) in France today are Jean-Paul Sartre, Henry de Montherlant, Marcel Aymé, Jean Anouilh, Jacques Deval, André Roussin and Jean Cocteau, besides such long-established authors as Henri Bernstein, Paul Claudel, Marcel Achard, Marcel Pagnol, Jules Romains, Roger-Ferdinand, Maurice Rostand, Jean Sarment and Sacha Guitry. The comedies of Jean de Létraz at the Palais Royal theatre, of which he is the producer, are unqualified successes.

The works of all these dramatists are played by such artists as Edwige Feuillère, Valentine Tessier, Yvonne Printemps, Jany Holt, Pierre Brasseur, Pierre Fresnay, Gérard Philipe and François Périer to mention only a few of the actors and actresses who are not in the *Comédie-Française* company.

There are five theatres subsidised and owned by the State. They are the *Opéra*, the *Opéra-Comique*, the *Théâtre National*

Populaire in the Palais de Chaillot and the two auditoria of the *Comédie-Française*—the Salle Richelieu, alias the Théâtre-Français, and the Salle Luxembourg, alias the Odéon. (The Parisian public for the most part remains faithful to the two old names out of habit.)

For the remaining theatres we can only give a list, as complete as possible, but we would add that the conditions of exploitation in these theatres do not make for stability of management, nor for the duration of plays, in particular when the "companies" are neither the owners nor the titular tenants of their theatres.

It is therefore possible that some of these theatres will be closed when this guide is consulted. The theatre agencies and posters, however, are there to provide information on those that are open.

NATIONAL THEATRES:

NOTE: It is usually necessary to book at least 8 days in advance, even longer for important events.

Opéra. Place de l'Opéra - Boulevard Haussmann. Tel. OPE 59-59 (metro: Opera).

Opéra-Comique. Place Boieldieu. Tel. RIC 72-00 (metro: Richelieu-Drouot) where were first performed "Werther" and the "Jongleur de Notre-Dame" by Massenet, "Pelléas et Mélisande" by Claude Debussy and "Louise" by Charpentier.

Comédie-Française. *Salle Richelieu.* Place du Théâtre-Français, I. Tel. RIC 22-70.

Salle Luxembourg. Place de l'Odéon, VI^e. Tel. DAN 58-13 (metro: Odéon, Luxembourg).

Théâtre National du Palais de Chaillot. Place du Trocadéro, XVI^e. Tel. PAS 81-15 (metro: Trocadéro).

OTHER MAIN THEATRES :

Théâtre des Ambassadeurs. Dir. Henry Bernstein. 1, av. Gabriel, VIII^e. Tel. ANJ 97-60 (metro: Concorde, Champs-Élysées-Clémenceau).

Théâtre de l'Ambigu. Dir. Marie Favella. 2^{ter}, boulevard Saint-Martin, X^e. Tel. BOT 76-05 (metro: République, Strasbourg-Saint-Denis).

Théâtre Antoine. Dir. Simone Berriau. 14, boulevard de Strasbourg, X^e. Tel. BOT 77-71 (metro: Strasbourg-Saint-Denis, Château-d'Eau).

- Théâtre d'Apollo.* 20, rue de Clichy, IX^e. Tel. BAB 04-35 (metro: Sèvres-Babylone).
- Théâtre de l'Atelier.* Dir. André Barsacq. Place Dancourt, XVIII^e. Tel. MON 49-24 (metro: Pigalle, Anvers).
- Théâtre de l'Athénée.* 24, rue Caumartin, IX^e. Tel. OPE 82-23 (metro: Madeleine, Caumartin, Opéra).
- Théâtre Babylone.* 38, boulevard Raspail, VI^e. Tel. BAB 04-35 (metro: Sèvres-Babylone).
- Théâtre des Bouffes-Parisiens.* Dir. Jacques Truchot. 4, rue Monsigny, II^e. Tel. OPE 87-94 (metro: Opéra, Bourse).
- Théâtre des Capucines.* Dir. Mitty Goldin. 39, boulevard des Capucines, II^e. Tel. OPE 17-37 (metro: Madeleine, Opéra).
- Comédie des Champs-Élysées.* Dir. Claude Sainval. 15, avenue Montaigne, VIII^e. Tel. ELY 72-42 (metro: Alma-Marceau, Franklin-D.-Roosevelt).
- Théâtre des Champs-Élysées.* Dir. Roger Eudes. 15, avenue Montaigne, VIII^e. Tel. ELY 72-42 (metro: Alma-Marceau, Franklin-D.-Roosevelt).
- Studio des Champs-Élysées.* Dir. Maurice Jacquemont, 17, avenue Montaigne, VIII^e. Tel. ELY 36-88 (metro: Alma-Marceau, Franklin-D.-Roosevelt).
- Théâtre Charles de Rochefort.* 64, rue du Rocher, VIII^e. Tel. LAB 08-40 (metro: Saint-Lazare, Villiers, Saint-Augustin).
- Théâtre municipal du Châtelet.* Dir. Maurice Lehmann. 2, rue Edouard-Colonne, 1^{er}. Tel. GUT 44-80 (metro: Châtelet).
- Comédie Caumartin.* 25, rue Caumartin, IX^e. Tel. OPE 43-41 (metro: Madeleine, Opéra, Havre, Caumartin).
- Comédie Wagram.* Dir. Maxime Fabert. 4 bis, rue de l'Etoile, XVII^e. Tel. ETO 52-32 (metro: Ternes, Etoile).
- Théâtre Daunou.* Dir. Renée Lancelme. 7, rue Daunou, II^e. Tel. OPE 64-30 (metro: Opéra).
- Théâtre Edouard VII.* Dir. Pierre Beteille. 10, place Edouard VII, IX^e. Tel. OPE 67-90 (metro: Opéra, Chaussée d'Antin).
- Théâtre Fontaine.* 10, rue Fontaine, IX^e. Tel. TRI. 74-40 (metro: Blanche).
- Théâtre municipal de la Gaîté-Lyrique.* Dir. Germaine Roger Montjoye, 70, rue Réaumur, III^e. Tel. ARC 63-82 (metro: Strasbourg-Saint-Denis, Réaumur, Sébastopol).
- Gaîté Montparnasse.* Dir. Roger Blin, Christine Tsingos. 24, rue de la Gaîté, XIV^e. Tel. ODE 33-50 (metro: Montparnasse, Edgar-Quinet).
- Théâtre Gramont.* 30, rue de Gramont, II^e. Tel. RIC 62-61 (metro: Opéra, Richelieu-Drouot, Chaussée-d'Antin).
- Théâtre du Grand-Guignol.* Dir. Eva Berkson. 20 bis, rue Chaptal, IX^e. Tel. TRI 28-34 (metro: Blanche, Pigalle).

- Théâtre du Gymnase.* Dir. Paule Rolle. 38, boulevard de Bonne-Nouvelle, X^e. Tel. PRO 16-15 (metro: Strasbourg-Saint-Denis, Montmartre).
- Théâtre Hébertot.* Dir. Jacques Hébertot. 7 bis, boulevard des Batignolles, XVII^e. Tel. WAG 86-03 (metro: Villiers, Rome).
- Théâtre de la Huchette.* 25, rue de la Huchette, V^e. Tel. DAN 38-99 (metro: Saint-Michel).
- Théâtre de l'Humour.* Dir. Jacques Valois. 42, rue Fontaine, IX^e. Tel. TRI 04-39 (metro: Blanche, Pigalle, Clichy).
- Théâtre La Bruyère.* Dir. Marcel Piedagnel, Georges Herbert. 5, rue La Bruyère, IX^e. Tel. TRI 76-99 (metro: Notre-Dame-de-Lorette, Pigalle, Saint-Georges).
- Théâtre de la Madeleine.* Dir. Madeleine Lély-Brulé. 19, rue de Surène, VIII^e. Tel. ANJ 07-09 (metro: Madeleine).
- Théâtre Marigny.* Dir. Simonne Volterra. Avenue Marigny, VIII^e. Tel. ELY 06-91 (metro: Champs-Élysées-Clemenceau).
- Théâtre des Mathurins.* Dir. Marcel Herrand. 36, rue des Mathurins, VIII^e. Tel. ANJ 90-00 (metro: Havre-Caumartin, Madeleine, Saint-Lazare).
- Théâtre Michel.* Dir. Mlle Parisys. 38, rue des Mathurins, VIII^e. Tel. ANJ 35-02 (metro: Havre-Caumartin, Saint-Lazare, Madeleine).
- Théâtre de la Michodière.* Dir. Yvonne Printemps. 4 bis, rue de la Michodière, II^e. Tel. RIC 95-23 (metro: Palais-Royal, Opéra, Chaussée d'Antin).
- Théâtre Mogador.* Dir. Henri Varna. 25, rue de Mogador, IX^e. Tel. TRI 33-74 (metro: Trinité, Saint-Lazare, Chaussée-d'Antin, Opéra).
- Théâtre Monceau.* Dir. Gil Roland, Pierre Jourdan. 16, rue de Monceau, VIII^e. Tel. WAG 67-48 (metro: Saint-Philippe-du-Roule, Courcelles, George-V).
- Théâtre Montparnasse-Gaston Baty.* Dir. Marguerite Jamois. 31, rue de la Gaîté, XIV^e. Tel. DAN 89-90 (metro: Edgar-Quinet, Gaîté, Montparnasse-Bienvenue).
- Théâtre des Noctambules.* Dir. Pierre Leuris, Jean-Claude. 7, rue Champollion, V^e. Tel. ODE 42-34 (metro: Odéon, Saint-Michel).
- Théâtre des Nouveautés.* Dir. Benoît-Léon Deutsch, Gilbert Dupé. 24, boulevard Poissonnière, IX^e. Tel. PRO 52-77 (metro: Montmartre).
- Théâtre de l'Œuvre.* Dir. Raymond Rouleau, Lucien Beer. 55, rue de Clichy, IX^e. Tel. TRI 42-52 (metro: Clichy, Trinité).
- Théâtre du Palais-Royal.* Dir. Jean de Létraz. 38, rue Montpensier, I^{er}. Tel. RIC 84-29 (metro: Bourse, Palais-Royal).

- Théâtre de Paris.* Dir. Marcel Karsenty, Pierre Dux. 15, rue Blanche, IX^e. Tel. TRI 10-75 (metro: Pigalle, Trinité).
- Théâtre de Poche.* 75, boulevard du Montparnasse, XV^e (metro: Montparnasse).
- Théâtre de la Porte Saint-Martin.* Dir. Robert Ancelin. 16, boulevard Saint-Martin, X^e. Tel. NOR 37-53 (metro: Strasbourg-Saint-Denis).
- Théâtre de la Potinière.* Dir. Martine de Breteuil. 7, rue Louis-le-Grand, II^e. Tel. BOT 54-74 (metro: Opéra).
- Théâtre de la Renaissance.* Dir. Jean Darcante. 25, boulevard Saint-Martin, X^e. Tel. BOT 18-50 (metro: Strasbourg-Saint-Denis, République).
- Théâtre Saint-Georges.* Dir. Mary Morgan, 51, rue Saint-Georges, IX^e. Tel. TRU 63-47 (metro: Saint-Georges).
- Théâtre municipal Sarah-Bernhardt.* Dir. A. M. Julien. 2, place du Châtelet, IV^e. Tel. ARC 95-86 (metro: Châtelet).
- Théâtre des Variétés.* Dir. Max et Denis Maurey. 7, boulevard Montmartre, II^e. Tel. GUT 09-92 (metro: Bourse, Montmartre, Richelieu-Drouot).
- Théâtre du Vieux-Colombier.* Dir. Annet Badel. 21, rue du Vieux-Colombier, VI^e. Tel. LIT 57-87 (metro: Sèvres-Babylone, Saint-Sulpice).

Children's Theatres

- Théâtre des Enfants* (Roland Pilain), 4, boulevard des Filles-du-Calvaire, XI^e. Tel. ROQ 23-77 (metro: Filles-du-Calvaire). Performances are usually on afternoons Thursday at the Gaité-Lyrique theatre.
- Théâtre de Marionnettes de Luxembourg.* Jardin du Luxembourg, VI^e. Tel. DAN 46-47 (metro: Notre-Dame-des-Champs). Performances usually on Thursdays, Sundays holidays in the afternoon.
- Théâtre des Enfants Modèles* (Salle Chopin-Pleyel). 252, rue du Faubourg-Saint-Honoré, VIII^e. CAR 28-76 (metro: Ternes or Courcelles). Thursday afternoons.
- Théâtre du Petit-Monde* (Salle d'Iéna). 10, avenue d'Iéna (metro: Iéna, Ambigu). On Thursdays and Sundays—Sometimes performances take place in other halls.

The four principal theatres providing special performances for children from 5-14 years olds are:

Théâtre Bonjour, Salle de la Pagode. 57 bis, rue de Babylone (metro: St. François -Xavier). *Fridays*.

Théâtre du Cygne, Salle Adger, square Rapp (metro Latour-Maubourg). Legus 74-48. *Fridays*.

Les Pierrots Parisiens, Théâtre de l'Etoile. Avenue Wagram (metro Etoile or Ternes). Galvain 84-49. *Fridays*.

Jacques Chernaïs presents his *Comediens de Bois* (marionettes) in various halls for several months each year. Recently performances have been given in the Comédie des Champs-Élysées, 15, avenue Montaigne (metro: Alma-Marceau). Elysées 37-03.

Fashion

We have grouped here the firms who are employed in the world of fashion and its accessories. There is no other field in which Paris reigns so supreme. Our list is far from complete. For want of space we have only been able to list those names which are best known, both in France and abroad.

Corsets

Charmis, 7, place de la Madeleine. ANJ 04-50.

Codolle, 14, rue Cambon. OPE 64-94.

Marie-Rose Lebigot, 4, rue de l'Arcade. ANJ 96-26.

J. Roussel, 166, boulevard Haussmann. CAR 09-13.

Dress-Designers

No visit to Paris is complete without a dress show. We can give here only a few addresses. It is sometimes difficult to obtain an invitation card, and these are nearly always necessary. It is best to enquire by telephone.

Balenciaga, 10, avenue George-V, IX^e. BAL 28-19.

Bruyère, 22, place Vendôme. OPE 76-00.

Carven, 6, rond-point des Champs-Élysées, VIII^e. ELY 17-52.

Charles Montaigne, 23, rue Royale, VIII^e. ANJ 26-50.

Christian Dior, 30, avenue Montaigne, V.III^e. ELY 93-64.

Georgette Rénal, 6, avenue du Président-Roosevelt, VIII^e. BAL 14-60.

- Germaine Lecomte*, 9, avenue Matignon, VIII^e. ELY 58-48.
Grès, 1, rue de la Paix, XI^e. OPE 96-37.
Henry à la Pensée, 3, Faubourg-Saint-Honoré, VIII^e. ANJ 22-46.
Hermès, 24, Faubourg-Saint-Honoré, VIII^e. ANJ 22-10.
Jacques Fath, 39, avenue Pierre-I^{er}-de-Serbie, VIII^e. BAL 47-60
Jacques Griffe, 29, rue du Faubourg-Saint-Honoré, VII^e.
 ANJ 73-17.
Jacques Heim, 15, avenue Matignon, VIII^e. BAL 29-53.
Jean Dessès, 1, rue Rabelais, VIII^e. OPE 50-56.
Jeanne Lafaurie, 9, rue Quentin-Bauchart. ELY 74-12.
Lanvin, 22, Faubourg-Saint-Honoré, VIII^e. ANJ 27-21.
Madeleine de Rauch, 37, rue Jean-Goujon. ELY 26-26.
Madeleine Vramant, 40, cours Albert-I^{er}. ELY 38-77.
Manguin, 12, rue François-I^{er}, VIII^e. ELY 98-45.
Marcel Rochas, 12, avenue Matignon, VIII^e. BAL 63-88.
Mendel-Maggy Rouff, 25, avenue Matignon, VIII^e. ELY 92-45.
Nina Ricci, 20, rue des Capucines. OPE 67-31.
Paquin, 3, rue de la Paix, XI^e. OPE 11-85.
Pierre Balmain, 44, rue François-I^{er}, VIII^e. ELY 64-83.
Pierre Clarence, 9, rue Saint-Florentin. OPE 38-24.
Raphaël, 3, avenue George-V. BAL 58-62.
Schiaparelli, 21, place Vendôme, I^{er}. OPE 98-43.
Vera Boréa, 376, rue Saint-Honoré, I^{er}. OPE 32-74.
Worth, 120, Faubourg-Saint-Honoré, VIII^e. BAL 48-00.

For children and young girls:

- Dominique*, 1, boulevard Emile-Augier, XVI^e. TRO 17-23.
Jane Sylvain, 216, rue de Rivoli, I^{er}. OPE 76-62.

Furriers

- Canada Furs*, 3, rue Auber. OPE 72-46.
Céline Lerner (La Sibérie), 237, Faubourg-Saint-Honoré. CAR
 88-46.
Max, avenue Matignon. ELY 99-06.
Mendel-Rouff, avenue Matignon. ELY 92-45.
Henri Michel, 18, rue Duphot. OPE 32-21.
Revillon, 42, rue La Boétie. ELY 98-51.

Gloves

- Alexandrine*, 10, rue Aubert. OPE 01-85.
Germaine Bouché, 46, rue Cambon. OPE 17-31.

Roger Faré, 203, rue du Faubourg-Saint-Honoré. CAR 72-34.
Guibert, 47, avenue de l'Opéra. OPE 07-38.
Hermès, 26, rue du Faubourg-Saint-Honoré. ANJ 22-10.
Neyret, 15-17, rue d'Uzès, 11^e. GUT 83-90.
Nicolet, rue Duphot. OPE 31-80.
Perrin, 45, avenue de l'Opéra. OPE 56-11.

Hatters

Delion, 14, rue du Faubourg-Saint-Honoré. ANJ 40-70.
Gelot, 12, place Vendôme. OPE 78-49.
Motsch, 42, avenue George-V. ELY 79-22.
Willoughby, rue de Castiglione. OPE 16-20.

Jewellers

Boucheron, 26, place Vendôme. OPE 16-16.
Cartier, 13, rue de la Paix. OPE 41-23.
Mauboussin, 20, place Vendôme. OPE 99-16.
Mellerio, 9, rue de la Paix. OPE 10-53.
Van Cleefs-Arpels, 22, place Vendôme. OPE 16-47.

Leather Goods

Annie Malus, 255, rue Saint-Honoré. OPE 38-27.
Hermès, 24, rue du Faubourg-Saint-Honoré. ANJ 22-10.
Suviane, 36, rue Washington. ELY 31-45.
Violette Cornille, 32, rue La Boétie. BAL 45-86.

Milliners

Albouy, 49, rue du Colisée. ELY 91-33.
Caroline Reboux, avenue Matignon. BAL 43-16.
Claude Saint-Cyr, 122, Faubourg-Saint-Honoré. ELY 62-77.
Gilbert Orcel, 5 bis, rue du Cirque. ELY 38-40.
Jane Blanchot, 11, Faubourg-Saint-Honoré. ANJ 25-63.
Janette Colombier, 6, avenue Matignon. ELY 98-90.
Jean Barthet, 39, rue François-1^{er}.
Legroux, 4, rue Cambon. OPE 72-05.
Lemonnier, 231, rue du Faubourg-Saint-Honoré. OPE 77-55.
Maud et Nano, 107, Faubourg-Saint-Honoré. BAL 32-32.

Maud Roser, 50, rue de Ponthieu. ELY 11-01.

Rose Valois, 18, rue Royale. OPE 47-04.

Simone Cange, 61, avenue Franklin-Roosevelt. ELY 06-20.

Suzanne Talbot, 8, avenue Matignon. BAL 01-05.

Perfumes

Bourgeois, 43, avenue Marceau, XVI^e. PAS 06-94.

Caron, 10, place Vendôme, I^{er}. OPE 13-81.

Carven, 36, rue Beaujon, VIII^e. WAG 11-20.

Coty, 23, place Vendôme, I^{er}. OPE 75-57.

Guerlain, 2, place Vendôme. OPE 76-59.

Houbigant, 19, rue du Faubourg-Saint-Honoré, VIII^e. ANJ 26-11.

Lancôme, 29, rue du Faubourg-Saint-Honoré. ANJ 30-71.

Lanvin, 14, rue Boissy-d'Anglas. ANJ 81-86.

Lenthéric, 245, rue Saint-Honoré, I^{er}. OPE 57-35.

Molyneux, 78, avenue d'Iéna. COP 40-54.

Renoir, 17, place Vendôme. OPE 36-69.

Rochas, 9, rue Lapérouse. COP 22-83.

Roger et Gallet, 62, Faubourg-Saint-Honoré, VIII^e. ANJ 28-40.

Schiaparelli, 12, place Vendôme, I^{er}. OPE 84-06.

Shoes

Argence, 7, rue des Pyramides. OPE 65-90.

Donna Greco, 66, Faubourg-Saint-Honoré. ANJ 35-32.

Grégoire, 5, rue de Duras. ANJ 93-61.

Léandre, 4, rue de Miromesnil. ANJ 96-17.

Perugia, 2, rue de la Paix. OPE 86-38.

The Gardens of Paris

Although Paris is the most densely populated city in the world, it is also one of the greenest. It is only from the air that one can appreciate the extent of the trees in woods and parks, trees in the squares along the avenues, trees in the hidden gardens and in the cemeteries.

For some years now great efforts have been made to increase and perfect the floral decoration of the Paris gardens of which some belong to the State and others to the City of Paris.

Woods

The best known green landscapes of Paris are the *Bois de Boulogne* and the *Bois de Vincennes*. The former, although not quite so fashionable as it was, is still quite popular with smart society, having its famous restaurants such as *Pré-Catalan*, *La Cascade* and *Armenonville*, all very pleasant in the summer. Its Allées for horse-riding are much frequented on Sunday mornings. Boating on the lake during the season is very popular.

The *Bois de Vincennes* attracts even greater numbers and is in some ways more picturesque. The walks along the banks of the lakes are varied and the zoo draws the Sunday crowds. For more details see page 180 for the Bois de Boulogne and page 111 for the Bois de Vincennes.

Old Gardens

Many of the great gardens of Paris are of royal or of noble origin: Tuileries, Champs-Élysées, Luxembourg, Palais-Royal and Parc Monceau. Their original lay-out has been partly preserved. The *Tuileries* provides incomparable vistas but cannot be described as restful; the same is true of the *Champs-Élysées* which, however, has an occasional quiet corner. The *Luxembourg* and *Monceau* are much greener. In the former can be seen the students either working or ragging; the second, radically altered by Haussmann, is now mostly popular with the children of families living in the neighbourhood.

Modern Gardens

The town-planning of the Second Empire can be credited with two gardens: the *Buttes-Chaumont* and *Montsouris*. The former is very picturesque with its undulating ground and views over the north-east of Paris; the latter is quieter and generally little used except by the students of the Cité Universitaire.

Squares

The other small public gardens, namely the squares, are numerous. Few are of interest. Apart from the gardens of

the Cité—*Vert-Galant, Archevêché, Ile de France*—it is worth mentioning that which lies between the little church of Saint-Julien le Pauvre and the quay, from which one has an admirable view of Notre-Dame, and also the *Square des Innocents* with its famous fountain. In addition some larger gardens were successfully laid out before the war in the Square Saint-Lambert (XV^e arrondissement) and particularly in the Square des Gobelins (XIII^e arrondissement).

The picturesque gardens at Cluny are being laid out afresh.

Flowers and Flower-shows

The department in charge of the Paris gardens stages, mainly under glass at Auteuil (*Fleuriste Municipal*, 3, Avenue de la Porte-d'Auteuil), at Sceaux and at Bagatelle, some fine flower-shows.

In April, narcissus and tulips at Bagatelle; azaleas under glass at Auteuil.

In May-June, roses at Bagatelle; see also the famous rose garden of Hay-les-Roses, south of Paris.

In October, dahlias in the park at Sceaux.

In October-November, chrysanthemums under glass at Auteuil.

Several foreign countries have contributed generously to these flower-shows. Holland has given tulips for Bagatelle. Belgium has sent 35,000 red begonias for the Rond-Point des Champs-Élysées.

The flowers are shown at Bagatelle, Auteuil and Sceaux in such a way as to form part of a general effect instead of mere items in a collection as was the practice formerly.

Cemeteries

Finally, the cemeteries, often very green, provide somewhat melancholy but charming walks, suited to thoughts of an Autumnal nature. We recommend a visit to the cemetery of *Père-Lachaise*, very green, varied and undulating, rich in monuments by famous artists, and providing a fine view of Paris. See page 106.

Government Offices

The residences of the principal dignitaries of the State and the various ministries are usually in ancient buildings:

— *Présidence de la République* in the Hôtel de l'Elysée, rue du Faubourg-Saint-Honoré (by Mollet, XVIII century).

— *Présidence du Conseil* in the Hôtel Matignon, 53, rue de Varenne (by Courtonne, XVIII century).

— *Assemblée Nationale* in the Palais Bourbon (see page 63 and its president in the Hôtel de Lassay, rue Saint-Dominique) (par Lassurance, XVIII century).

— *Conseil de la République* in the Luxembourg, rue de Vaugirard (by Salomon de Brosse, XVI century), and its president in the Petit-Luxembourg, rue de Vaugirard (XVI and XVII centuries).

— *Conseil Economique* and the *Conseil d'Etat* in the Palais-Royal (by Lemercier, XVII century and by Moreau, XVII century).

— *Ministère de l'Intérieur* in the Hôtel de Beauvau, rue du Faubourg-Saint-Honoré (XVIII century).

— *Ministère de la Défense Nationale* in the Hôtel de Bienne, rue Saint-Dominique (XVIII century), etc...

Special permission is needed to visit these various buildings; this is usually given only to groups of visitors, and only at particular times of the year.

Guided Visits

There are several organisations, apart from the official one attached to the Ministry of National Education (Direction de l'Architecture, 3, rue de Valois, 1^{er} arrondissement) which arrange guided visits in Paris. Their purpose is to make known the treasures of the capital and they are often a means of entering buildings which are normally not open to the public. Their programmes are given in the papers (*Figaro*, *Le Monde* etc.). The best known of these organisations are: *Art pour Tous*, *Art et la Vie*, *Art et Histoire*, *Amitiés de France*, *Histoire et Archéologie*, *Connaitre Paris*, *Le Génie français*, *Les Guides d'Art*, *Vieilles Pierres et Urbanisme*, *Conférence Camus*, *Conférence Sneyers*. The visits organised by the *Touring-Club de France* on Thursdays, Saturdays and Sundays are reserved for its members and for this reason their programme is only given in the monthly publication of the Touring-Club.

Hospitals

All the Paris hospitals have consulting hours every morning, both for general medicine and for their special subjects which we give below when the occasion arises:

Beaujon, 100, Boulevard de Lorraine, Clichy (Seine). PER 32-10.

Bichat, 170, Boulevard Ney, XVIII^e. MAR 75-30 (nervous diseases).

Boucicaut, 78, Rue de la Convention, XV^e. VAU 26-11. (diseases of the lungs).

Bretonneau, 2, Rue Carpeaux, XVIII^e. MAR 24-30.

Ambroise Paré, 12, Rue Boileau, XVI^e. ANT 80-84.

Brôca, 111, Rue L.-M.-Nordmann, XIII^e. GOB 48-20.

Broussais, 96, Rue Didot, XIV^e. VAU 37-62.

Claude Bernard, 10, Avenue de la Porte d'Aubervilliers, XVIII^e. NOR 25-32.

Cochin, 27, Rue du Faubourg-Saint-Jacques, XVI^e. ODE 25-90.

Curie, 12, Rue Lhomond, V^e. ODE 45-77.

Enfants Malades, 149, Rue de Sèvres, VII^e. SUF 61-00 (for children only).

Hertford British Hospital, 48, rue de Villars, Levallois-Perret.

Hôpital Américain, 63, Boulevard Victor-Hugo, Neuilly-sur-Seine. MAI 68-00.

Hôtel-Dieu, 1, Place du Parvis, IV^e. ODE 25-71.

Laënnec, 42, Rue de Sèvres, VII. LIT 87-45 (diseases of the lungs).

Lariboisière, 2, Rue Ambroise-Paré. TRU 02-16.

Léopold Bellan, 7, Rue de Texel, XIV^e. SEG 86-74.

Marmottan, 19, Rue d'Armaille, XVII^e. ETO 44-79 (first-aid and emergency cases).

Maternité, 123, Boulevard de Port-Royal. ODE 04-17. (gynaecology and obstetrics).

Mathilde et Henri de Rothschild, 199, Rue Marcadet, XVIII^e. MON. 76-25.

Necker, 149, Rue de Sèvres, VII^e. SUF 61-00 (diseases of the lungs).

Péan, 9, Rue de la Santé, XIII^e. GOB 02-05.

Pitié, 83, Boulevard de l'Hôpital. GOB 84-86.

Quinze-Vingt, 28, Rue de Charenton, DID 56-10 (eyes).

Rothschild, 15, Rue Santerre. DID 61-52 (eyes).

Saint-Antoine, 184, Rue du Faubourg-Saint-Antoine. DID 09-03.

- Sainte-Anne*, 1, Rue Cabanis. GOB 15-95 (psychiatry).
Saint-Joseph, 7, Rue Pierre-Larousse, XIV^e. VAU 17-94.
Saint-Louis, 2, Place du Docteur-Fournier, X^e BOT 48-60 (skin diseases).
Saint-Vincent-de-Paul, 74, Avenue Denfert-Rochereau. ODE 24-33 (obstetrics).
Salpêtrière, 47, Boulevard de l'Hôpital. GOB 84-90 (radiology).
Tarnier, 89, Rue d'Assas. DAN 49-78. (obstetrics).
Tenon, 2, Rue de la Chine, XX^e. MEN 88-40.
Trousseau, 158, Avenue du Général-Michelet-Bizot. DID 96-71 (children).
Vaugirard, 389, Rue de Vaugirard, XV^e. VAU 46-09.

Hotels

There are many hotels of all grades in Paris and the tourist may find it extremely difficult to decide which one to choose. To help him and to enable him to choose with confidence we have obtained permission from the *Commissariat Général de Tourisme* to publish the following comprehensive lists. The hotels in these lists are classed in order of importance and grouped according to their *arrondissement*. The importance is indicated by the number of stars, from four to one, and the standard by a letter (e.g. L equals luxury hotel).

1er arrondissement:

Hôtel Meurice ****L, 228, rue de Rivoli. Ope 32-40 – *Hôtel Ritz* ****L, place Vendôme. Ope 28-30 – *Hôtel Continental* ****A, 3, rue de Castiglione. Ope 18-00 – *Hôtel Lotti* ****A, 7, rue de Castiglione. Ope 23-00 – *Hôtel Vendôme* ****A, 1, place Vendôme. Ope 48-24 – *Le Normandy Hôtel* ****B, 7, rue de l'Echelle. Ope 04-80 – *Hôtel des Deux Mondes* ****C, 22, avenue de l'Opéra. Ope 04-75 – *Le Grand Hôtel du Louvre* ****C, place du Théâtre-Français. Lou 63-00 – *Hôtel Régina* ****C, 2, place des Pyramides. Ope 15-90 – *Hôtel St-James et d'Albany* ****C, 211, rue Saint-Honoré. Ope 02-30 – *Hôtel Wagram Tuileries* ****C, 208, rue de Rivoli. Ope 44-12 – *Hôtel de France et Choiseul* ***A, 239-241, rue Saint-Honoré. Ope 41-92 – *Hôtel du Mont-Thabor* ***A, 2 et 4, rue du Mont-Thabor. Ope 22-73 – *Hôtel Brighton* ***B, 218, rue de Rivoli. Ope 27-80 – *Hôtel de Calais* ***B, 5, rue des Capucines. Ope 47-64 – *Hôtel de Castille* ***B, 37, rue Cambon. Ope 48-20 –

Hôtel Duminy ***B, 3 et 5, rue du Mont-Thabor. Ope 33-21.
Hôtel Métropolitain ***B, 8, rue Cambon. Ope 61-44 – *Hôtel Oxford et Cambridge* ***B, 11-13, rue d'Alger. Ope 28-45 –
Hôtel Sainte-Anne ***B, 10, rue Sainte-Anne. Ric 12-56 –
Hôtel Cambon ***C, 3, rue Cambon. Ope 13-41 – *Hôtel Molière* ***C, 21, rue Molière. Ric 83-33 – *Hôtel Montana Tuilleries* ***C, 12, rue Saint-Roch. Ope 45-10 – *Grand Hôtel du Palais Royal* ***C, 4, rue de Valois. Gut 96-47 – *Hôtel du Rhône* ***C, 5, rue J.-J.-Rousseau. Gut 59-00 – *Hôtel Richepanse* ***C, 14, rue Richepanse. Ope 02-40 – *Hôtel Saint-Romain* ***C, 5 et 7, rue Saint-Roch. Ope 68-23 – *Hôtel Burgundy* **A, 8, rue Duphot. Ope 14-32 – *Hôtel Family* **A, 35, rue Cambon. Ope 33-85 –
Grand Hôtel du Globe **A, 4, rue Croix-des-Petits-Champs. Cen 62-97 – *Hôtel Louis-le-Grand* **A, 3, rue Rouget-de-Lisle. Ope 37-94 – *Hôtel Montpensier* **A, 12, rue de Richelieu. Ric 54-34 – *Hôtel Sainte-Marie* **A, 83, rue de Rivoli. Gut 55-75 –
Hôtel de la Tamise **A, 4, rue d'Alger. Ope 56-29 – *Hôtel Univers et Portugal* **A, 10, rue Cr.-des-Petits Champs. Gut 65-82 – *Hôtel Beaujolais* **B, 15, rue de Beaujolais. Ric 65-31 –
Hôtel Britannique **B, 20, avenue Victoria. Gut 74-59 – *Hôtel des Empereurs* **B, 20, rue J.-J.-Rousseau. Cen 88-18 – *Hôtel Paris Centre* **B, 11bis, rue Sainte-Anne. Ric 12-63 – *Hôtel Prince Albert* **B, 5, rue Saint-Hyacinthe. Ope 66-36 – *Hôtel Régence Opéra* **B, 5 et 7, rue Thérèse. Ric 70-50 – *Hôtel du Continent* **C, 30, rue du Mont-Thabor. Ope 46-89 – *Hôtel de Strasbourg* **C, 50, rue de Richelieu. Ric 49-92 – *Grand Hôtel Atlantique* *A, 18, rue J.-J.-Rousseau. Lou 92-10 –
Hôtel Franco-Suisse *A, 11, rue Thérèse. Ric 99-66 – *Hôtel Londres et Brighton* *A, 13, rue Saint-Roch. Ope 23-09 – *Hôtel du Palais* *A, 2, quai de la Mégisserie. Cen 98-25 – *Hôtel Richelieu-Mazarin* *A, 51, rue Richelieu. Ric 48-13 – *Hôtel Villedo* *A, 12, rue Villedo. Ric 98-85 – *Hôtel Violet* *A, 7, rue Jean-Lantier. Gut 45-38 – *Grand Hôtel des ducs de Bourgogne* *B, 19, rue du Pont-Neuf. Cen 63-38 – *Félix Hôtel* *B, 26, rue Molière. Ric 91-08 – *Hôtel de Nantes* *B, 55, rue Saint-Roch. Ope 85-65.

2e arrondissement:

Hôtel Westminster ****A, 13, rue de la Paix. Ope 36-40 –
Hôtel Le Chatham ****B, 18, rue Volney. Ope 51.30 – *Hôtel Louvois* ****B, 1, rue Lulli, Square Louvois. Ric. 64.41 –
Hôtel Edouard VII ****A, 39, avenue de l'Opéra. Ope 37.90 –
Hôtel Dalayrac ***C, 2, rue Monsigny, Adr. télégr. Hôtel-dalayrac. Ope 81-24 – *Hôtel Daunou* ***C, 6, rue Daunou, Adr.

télégr. Daunouad. Ope 56.82 – *Grand Hôtel des Etats-Unis* ***C, 16, rue d'Antin. Ope 43-25 – *Grand Hôtel de Malte* ***C, 63, rue de Richelieu. Adr. télégr. Svendsenotel. Ric. 69-67 – *Grand Hôtel Monsigny* ***C, 1-3,5, rue Monsigny. Ope 98-63 – *Hôtel de Noailles* ***C, 9, rue de la Michodière. Ric. 92.90 – *Hôtel d'Antin* **A, 18, rue d'Antin. Ope 53.16 – *Hôtel Cusset* **A, 95, rue de Richelieu. Adr. télégr. Hôtel Cusset. Ric. 10-23 – *Grand Hôtel Doré* **A, 3, boulevard Montmartre. Adr. télégr. Hotedoré. Gut. 98-30 – *Hôtel Favart* **A, 5, rue Marivaux. Ric. 83.52 – *Hôtel de France* **A, 4, rue du Caire. Gut. 30-98 – *Hôtel de France* **A, 22, rue d'Antin. Ope 43-61 – *Hôtel Manchester* **A, 1, rue de Gramont. Adr. télégr. Manchester. Ric. 80-25 – *Hôtel de Normandie* **A, 3, rue de la Banque. Adr. télégr. Normanotel. Gut. 17-90 – *Hôtel de l'Opéra Comique* **A, 4, rue d'Amboise. Ric. 50-46 – *Hôtel du Périgord* **A, 2, rue de Gramont. Ric. 80-31 – *Hôtel Royal Opéra* **A, 20, rue d'Antin. Adr. télégr. Horoyalparis. Ope 10-40 – *Hôtel Vivienne* **A, 40, rue Vivienne. Adr. télégr. Hôtelvivienne. Gut 13-26 – *Hôtel Marivaux* **B, 10, rue d'Amboise. Ric 51-63 – *Hôtel Bachaumont* **C, 18, rue Bachaumont. Adr. Télégr. Bachautel. Gut 34-86 – *Hôtel Etna* **C, 61, rue Sainte-Anne. Ric 79-87 – *Hôtel de Douvres et Genève* **C, 44, rue Poissonnière. Lou 06-25 – *Hôtel du Lion d'Argent* **C, 9-11, rue Léopold-Bellan. Gut 31-11 – *Hôtel de l'Île de France* **C, 26, rue Saint-Augustin. Ope 89-45 – *Hôtel National* **C, 11, rue Notre-Dame-des-Victoires. Cen 92-99 – *Hôtel Egypte et Choiseul* *A, 1, rue Daunou. Ope 66-84 – *Hôtel Gaillon* *A, 9, rue Gaillon. Ope 47-74 – *Hôtel du Caire* *B, 24, rue du Caire. Lou 25-85 – *Hôtel du Centre* *B, 147, rue d'Aboukir. Lou 52-60 – *Hôtel La Fleur de Lys* *B, 5, rue Rameau. Ric 96-56 – *Hôtel de Gramont* *B, 22, rue de Gramont. Ric 80-22 – *Hôtel Jasmin* *B, 112, rue Montmartre. Cen 74-81 – *Hôtel des Jeûneurs* *B, 37, rue des Jeûneurs. Cen 31-04 – *Hôtel du Nouveau Monde* *B, 98, rue de Cléry. Gut 22-37 – *Hôtel Raganaud* *C, 6, rue des Petits-Champs. Gut 04-49.

5e arrondissement

Hôtel Claude Bernard **A, 43, rue des Ecoles. Dan 78-97 – *Dagmar Hôtel* **B, 225-227, rue Saint-Jacques. Adr. Télégr. Dagmarotel. Ode 52-17 – *Hôtel Excelsior* **B, 20, rue Cujas. Dan 79-39 – *Hôtel Parisiana* **C, 4, rue Tournefort. Gob 50-33 – *Sunny Hôtel* **C, 48, boulevard de Port-Royal. Gob 79-86 – *Hôtel du Brésil* *A, 10, rue Le Goff. Ode 76-11 – *Hôtel de France et d'Orient* *A, 36, rue des Ecoles. Ode 87-94 – *Grand Hôtel*

du Mont-Blanc *A, 28, rue de la Huchette. Ode 49-44 - *Hôtel Nicole* *A, 39, rue Pierre-Nicole. Ode 76-86 - *Grand Hôtel Oriental* *A, 2, rue d'Arras. Ode 38-12 - *Hôtel du Progrès* *A, 50, rue Gay-Lussac. Ode 53-18 - *Hôtel Royer Collard* *A, 14, rue Royer-Collard. Ode 55-72 - *Sélect Hôtel* *A, 1, place de la Sorbonne. Ode 29-01 - *Hôtel Terminus Austerlitz* *A, 12, boulevard de l'Hôpital. Gob 08-18 - *Hôtel de l'Univers* *A, 9, rue Gay-Lussac. Ode 60-21 - *Hôtel At Home* *B, 7, rue Thénard. Dan 78-36 - *Hôtel d'Athènes* *B, 6, rue des Bernardins. Ode 35-06 - *Hôtel des Bernardins* *B, 42, rue des Bernardins. Ode 49-08 - *Beauvoir Hôtel* *B, 43, avenue de l'Observatoire. Ode 39-83 - *Hôtel du Collège de France* *B, 12, rue de la Sorbonne. Dan 80-30 - *Hôtel Dacia* *B, 41, boulevard Saint-Michel. Ode 34-59 - *Hôtel de Villas* *B, 4, boulevard Saint-Marcel. Gob 37-50 - *Hôtel d'Egypte* *B, 46, rue Gay-Lussac. Dan 80-67 - *Hôtel de la Gare* *B, 5 bis, rue Buffon. Gob 45-77 - *Hôtel Gay Lussac* *B, 29, rue Gay-Lussac. Ode 23-96 - *Grand Hôtel du Globe* *B, 71, rue Monge. Gob 25-64 - *Maxim Hôtel* *B, 28, rue Censier. Gob 16-15 - *Hôtel des Mines* *B, 125, boulevard Saint-Michel. Ode 32-78 - *Hôtel du Muséum* *B, 9, rue Buffon. Gob 51-90 - *Hôtel des Nations* *B, 29, rue des Ecoles. Ode 62-14 - *Hôtel de Nevers* *B, 3, rue l'Abbé-de-l'Epée. Dan 81-83 - *Orléans Hôtel* *B, 5, rue Buffon, Adr. Télégr. Orléansbuffon. Gob 53-96 - *Hôtel de la Paix* *B, 6, rue Blainville. Ode 62-74 - *Hôtel du Panthéon* *B, 19, place du Panthéon. Ode 32-95 - *Port Royal Hôtel* *B, 8, boulevard du Port-Royal. Gob 70-06 - *Hôtel Rollin* *B, 18, rue de la Sorbonne. Ode 55-74 - *Hôtel Royal Cardinal* *B, 1, rue des Ecoles. Dan 83-64 - *Hôtel Saint-Louis* *B, 43, boulevard Saint-Michel. Ode 00-08 - *Style Hôtel* *B, 17, rue Claude-Bernard. Gob 14-46 - *University Hôtel* *B, 160, rue Saint-Jacques. Ode 76-79 - *Welcome Hôtel* *B, 5, impasse Royer-Collard. Ode 09-63 - *Avenir Hôtel* *C, 52, rue Gay-Lussac. Ode 76-60 - *Calme Hôtel* *C, 44, rue des Bernardins. Ode 20-80 - *Familia Hôtel* *C, 11, rue des Ecoles. Ode 55-27 - *Villa Pax* *C, 1, place Lucien-Herr. Por 02-40.

6e arrondissement

Grand Hôtel Littré ****C, 9, rue Littré. Adr. Télégr. Hôtelittré. Lit 67-71 - *Hôtel Lutétia* ****C, 43, boulevard Raspail. Lit 44-10 - *Grand Hôtel Bisson* ***A, 37, quai des Grands-Augustins. Dan 71-80 - *Madison Hôtel* ***C, 143, boulevard Saint-Germain. Dan 57-12 - *Hôtel de Nice* ***C, 4 bis, rue des Beaux-Arts. Adr. Télégr. Nissapari. Dan 54-05 - *Hôtel Paris Dinard* ***C,

29, rue Cassette. Lit 63-86 – *Hôtel Royal Condé* ***C, 10, rue de Condé, Adr. Télégr. Royalcondé. Dan 91-62 – *Victoria Palace-Hôtel* ***C, 6, rue Blaise-Desgoffe. Lit 80-40 – *Acropolis Hôtel* **A, 31, rue de Buci, Adr. Télégr. Acropolis. Dan 87-35 – *Hôtel d'Angleterre* **A, 44, rue Jacob, Adr. Télégr. Angleterre. Lit 87-91 – *Hôtel Crystal* **A, 24, rue Saint-Benoît. Lit 85-14 – *Hôtel de Lutèce* **A, 5, rue Jules-Chaplain. Dan 12-22 – *Hôtel du Pas-de-Calais* **A, 57-59, rue des Saint-Pères. Lit 78-74 – *Hôtel des Saints-Pères* **A, 65, rue des Saints-Pères, Adr. Télégr. Sainperotel. Lit 44-45 – *Hôtel Terminus* **A, 59, boulevard Montparnasse. Adr. Télégr. Hôtelterminus. Lit 99-10 – *Trianon Palace* **A, 1 bis, rue de Vaugirard, Adr. Télégr. Triapalotel. Dan 88-10 – *Hôtel Isly* **B, 29, rue Jacob. Dan 64-41 – *Hôtel Malherbe* **B, 11, rue Vaugirard. Dan 09-01 – *Hôtel de l'Avenir* **C, 65, rue Madame. Lit 84-54 – *Hôtel des Etats-Unis* **C, 135, boulevard du Montparnasse. Dan 23-26 – *Hôtel Montana* **C, 28, rue Saint-Benoît. Lit 62-65 – *Hôtel Perreye* **C, 63, rue Madame. Lit 35-01 – *Hôtel Récamier* **C, 3 bis, place Saint-Sulpice. Dan 04-89 – *Hôtel Résidence Jeanne* **C, 14, rue Stanislas. Lit 06-03 – *Hôtel des Académies* *A, 15, rue de la Grande-Chaumière. Dan 66-44 – *Hôtel d'Alsace* *A, 13, rue des Beaux-Arts. Dan 54-20 – *Aviatic Hôtel* *A, 105, rue Vaugirard. Lit 03-92 – *Azur Hôtel* *A, 22, rue de l'Abbé-Grégoire. Lit 84-07 – *Grand Hôtel des Balcons* *A, 3, rue Casimir-Delavigne. Dan 99-80 – *Hôtel de Brest et de Rennes* *A, 124, rue de Rennes. Lit 03-75 – *Hôtel Bretagne et Canada* *A, 10, rue Cassette. Lit 32-64 – *Hôtel du Danube* **B, 58, rue Jacob. Lit 42-70 – *Hôtel Domecq* *A, 70, rue d'Assas. Lit 37-47 – *Hôtel Edouard VI* *A, 61, boulevard Montparnasse. Lit. 94-99 – *Hôtel des Etrangers* *A, 2, rue Racine. Dan 04-39 – *Hôtel La Louisiane* *A, 60, rue de Seine. Dan 97-08 – *Hôtel de Nice* *A, 135, boulevard Montparnasse. Dan 60-24 – *Hôtel d'Orient* *A, 43, rue de l'Abbé-Grégoire. Lit 23-23 – *Royal Hôtel* *A, 159, rue de Rennes. Lit 98-51 – *Hôtel Saint-Michel* *A, 17, Rue Git-le-Cœur. Dan 98-70 – *Hôtel Saint-Pierre* *A, 4, rue de l'Ecole-de-Médecine. Dan 63-88 – *Studio Hôtel* *A, 4, rue du Vieux-Colombier. Lit 31-81 – *Hôtel Unic* *A, 151 bis, rue de Rennes. Lit 95-63 – *Hôtel de l'Univers* *A, 63, rue Monsieur-Le-Prince. Dan 97-66 – *Hôtel Venetia* *A, 159, boulevard du Montparnasse. Dan 48-42 – *Hôtel Bricout* *B, 92, rue du Cherche-Midi. Lit 05-37 – *Hôtel de Fleurus* *B, 3, rue de Fleurus. Lit 83-11 – *Grand Hôtel de France* *B, 10, rue de Vaugirard. Dan 08-83 – *Hôtel du Grand Condé* *B, 2, rue Saint-Sulpice. Dan 03-40 – *Hôtel Libéria* *B, 9, rue Grande-Chaumière. Dan 60-86 – *Hôtel du Luxembourg* *B, 12, avenue de l'Observatoire. Dan 15-60 – *Hôtel Majory* *B,

20, rue Monsieur-Le-Prince. Dan 03-49 – *Hôtel Moderne* *B, 17, rue Racine. Dan 00-56 – *Hôtel Nesles* *B, 7, rue de Nesles. Ode 62-41 – *Hôtel Restaurant de l'Odéon* *B, 3, rue de l'Odéon. Dan 01-41 – *Pax Hôtel* *B, 30, rue Saint-André-des-Arts. Dan 50-98 – *Hôtel de la Place de l'Odéon* *B, 6, place de l'Odéon. Dan 05-65 – *Hôtel Racine* *B, 23, rue Racine. Dan 00-60 – *Hôtel Raspail* *B, 9, rue Dupin. Lit 29-93 – *Régent's Hôtel* *B, 44, rue Madame. Lit 02-81 – *Hôtel Saint-Georges* *B, 49, rue Bonaparte. Dan 52-45 – *Hôtel de Seine* *B, 52, rue de Seine. Dan 91-88 – *Hôtel de Tournon* *B, 1, rue de Tournon. Dan 52-32 – *Hôtel Taranne* *B, 153, boulevard Saint-Germain. Lit 59-84 – *Vavin's Hôtel* *B, 49, rue Vavin. Dan 12-70 – *Pension Dessart* *C, 5, rue Honoré-Chevalier. Lit 94-35 – *Hôtel du Lys* *C, 23, rue Serpente. Dan 97-57 – *Hôtel de Rome* *C, 7, rue des Carmes. Ode 78-95 – *Welcome Hôtel* *B, 66, rue de Seine. Dan 98-97.

7e arrondissement

Pont Royal Hôtel ****B, 7, rue Montalembert, Adr. Télégr. Ponroytel. Lit 42-50 – *Hôtel du Palais d'Orsay* ****C, 9, quai d'Orsay. Lit 59-04 – *Hôtel Cayre* ***A, 4, boulevard Raspail. Lit 88-41 – *Hôtel Montalembert* ***A, 3, rue Montalembert. Lit 68-11 – *Hôtel de Bourgogne et Montana* ***C, 7, rue de Bourgogne. Inv 20-22 – *Hôtel Sèvres Vaneau* ***C, 86, rue Vaneau. Lit 73-11 – *Hôtel Alcyon de Breteuil* **A, 38, avenue Duquesne. Seg 81-37 – *Hôtel La Bourdonnais* **A, 111-113, avenue de la Bourdonnais, Adr. Télégr. Hôtelbour. Seg 24-42 – *Derby Hôtel* **A, 5, avenue Duquesne, Adr. Télégr. Derby Hôtel. Inv 12-05 – *Family Hôtel Saint-Simon* **A, 14, rue Saint-Simon. Lit 35-66 – *Grand Garage Hôtel du 7e* **A, 13-15, rue Chévert. Inv 10-49 – *Hôtel du Quai Voltaire* **A, 19, quai Voltaire. Lit 55-23 – *Hôtel Splendid* **A, 29, avenue de Tourville. Inv 24-77 – *Hôtel de l'Université* **A, 22, rue de l'Université. Lit 93-97 – *Bon Hôtel* **B, 42, rue Vaneau. Lit 37-58 – *Hôtel du Bon Lafontaine* **B, 64-66, rue des Saint-Pères. Lit 19-59 – *Hôtel Prince* **B, 66, avenue Bosquet. Seg 85-90 – *Hôtel Saint-Yves* **B, 4, rue de l'Université. Lit 38-08 – *Hôtel Français* **C, 77, avenue Bosquet. Inv 52-12 – *Hôtel du Grand Palais* **C, 35, boulevard de la Tour-Maubourg. Seg 56-58 – *Hôtel Jeanne d'Arc* **C, 59-61, rue Vaneau. Lit 98-37 – *Mars Hôtel* **C, 117, avenue de la Bourdonnais. Seg 36-30 – *Hôtel du Palais Bourbon* **C, 49, rue de Bourgogne. Inv 63-32 – *Hôtel Paris Orléans* **C, 93, rue de Lille. Inv 57-39 – *Vauban Hôtel* **C, 100, boulevard de la Tour Maubourg. Seg 88-72 – *Hôtel Belle-*

chasse *A, 8, rue de Bellechasse. Inv 52-36 – *Hôtel Cécilia* *A, 7, rue d'Olivet. Seg 63-12 – *Hôtel Chomel* *A, 15, rue Chomel. Lit 55-52 – *Hôtel Duquesne* *A, 23, avenue Duquesne. Seg 38-36 – *Hôtel Lenox* *A, 9, rue de l'Université. Lit 32-85 – *Hôtel des Ministères* *A, 52, boulevard de la Tour Maubourg. Seg 34-09 – *Hôtel Solférino* *A, 91, rue de Lille. Inv 54-15 – *Hôtel de la Tour Eiffel* *A, 2, rue Chévert. Inv 30-61 – *Bearn Hôtel* *B, 38, rue de Lille. Lit 03-25 – *Hôtel des Colonies* *B, 9, rue Oudinot. Seg 57-36 – *Hôtel des Indes* *B, 20, avenue de Tourville. Seg 07-01 – *Hôtel Lindbergh* *B, 5, rue Chomel, Adr. Télégr. H. Lindbergh. Lit 35-53 – *Grand Hôtel Lévêque* *B, 29, rue Clerc. Seg 16-15 – *Hôtel du Pavillon* *B, 6, rue de Verneuil. Lit 72-69 – *Royal Phare Hôtel* *B, 40, avenue de la Motte-Picquet. Seg 57-30 – *Hôtel Motte Picquet* *B, 30, avenue de la Motte-Picquet. Inv 09-57 – *Pretty Hôtel* *B, 8 bis, rue Amélie. Seg 06-21 – *Hôtel de l'Alma* *C, 32, rue de l'Exposition. Seg 88-01.

8e arrondissement

Hôtel Bristol ****L, 112, rue du Faubourg-Saint-Honoré. Ely 23-15 – *Hôtel de Crillon* ****L, place de la Concorde. Anj 24-10 – *Hôtel Georges V* ****L, 29-31, avenue Georges-V. Ely 89-71 – *Hôtel Lancaster* ****L, 7, rue de Berri. Ely 90-43 – *Hôtel Plaza Athénée* ****L, 23-27, avenue Montaigne. Ely 85-23 – *Hôtel Prince de Galles* ****L, 33, avenue Georges-V, Bal 39-90 – *Hôtel Royal Monceau* ****L, 35 à 39, avenue Hoche. Car 78-00 – *Hôtel Astor* ****A, 11, rue d'Astorg. Anj 04-31 – *Hôtel California* ****A, 16, rue de Berri. Ely 93-00 – *Hôtel Château Frontenac* ****A, 54, rue Pierre-Charrron. Ely 35-07 – *Hôtel Claridge* ****A, 74, avenue des Champs-Élysées. Ely 33-01 – *Elysée Park Hôtel* ****A, 2, Rond-Point-des-Champs-Élysées. Ely 31-94 – *Hôtel Napoléon Bonaparte* ****A, 40, avenue de Friedland. Car 74-20 – *Hôtel Reynolds* ****A, 6, avenue Bertie-Albrecht. Car 73-00 – *Hôtel San Regis* ****A, 12, rue Jean-Goujon. Ely 41-90 – *Hôtel Windsor Etoile* ****A, 14, rue Beaujon. Car 73-00 – *Hôtel Astoria* ****A, 131, avenue des Champs-Élysées. Ely 89-31 – *Hôtel Gallia* ****B, 63, rue Pierre-Charrron. Ely 78-78 – *Hôtel Bellmann* ****C, 37, rue François-Ier. Ely 62-51 – *Hôtel Berkeley* ****C, 7, avenue Matignon. Bal 02-24 – *Hôtel Celtic* ****C, 6, rue Balzac. Bal 09-25 – *Hôtel des Champs-Élysées* ****C, 3 et 5, rue Balzac. Ely 17-10 – *Hôtel Lincoln* ****C, 24, rue Bayard. Ely 62-72 – *Hôtel Pierre Ier* ****C, 25, avenue Pierre-Ier-de-Serbie. Kle 73-00 – *Hôtel Queen Elisabeth* ****C, 41, avenue Pierre-Ier-

de-Serbie. Ely 07-43 - *Hôtel Roblin* ****C, 6, rue Chauveau-Lagarde. Anj 57-00 - *Hôtel de Stockholm* ****C, 125, Champs-Élysées. Bal 04-24 - *Royal Hôtel* ****C, 33, avenue de Friedland. Ely 08-14 - *Hôtel La Trémoille* ****C, 14, rue de la Trémoille. Ely 97-21 - *Grand Hôtel Terminus Saint-Lazare* ****C, 108, rue Saint-Lazare. Eur 36-80 - *Hôtel Atala* ***A, 10, rue Châteaubriand. Bal 01-62 - *Hôtel Bedford* ***A, 17, rue de l'Arcade. Anj 40-32 - *Hôtel de Castiglione* ***A, 40, rue du Faubourg-Saint-Honoré. Anj 07-50 - *Elysées Palace Hôtel* ***A, 12, rue de Marignan. Ely 58-61 - *Hôtel Florida* ***A, 12, boulevard Malesherbes. Anj 72-06 - *Hôtel Matignon* ***A, 6, avenue Matignon. Ely 34-76 - *Hôtel Le Royal Malesherbes* ***A, 24, boulevard Malesherbes. Anj 53-30 - *Hôtel Vouillemont* ***A, 15, rue Boissy-d'Anglas. Anj 11-51 - *Hôtel Garnier* ***B, 4, rue de l'Isly. Eur 35-50 - *Hôtel Londres-New-York* ***B, 15, place du Havre. Eur 35-10 - *Hôtel du Printemps* ***B, 1, rue de l'Isly. Eur 35-40 - *Hôtel Vernet* ***B, 25, rue Vernet. Bal 16-70 - *Hôtel d'Angleterre* ***C, 91, rue de la Boétie. Ely 35-45 - *Atlantic Hôtel* ***C, 44, rue de Londres. Eur 45-40 - *Hôtel de la Boétie* ***C, 81, rue de la Boétie. Bal 56-54 - *Hôtel Bradford* ***C, 10, rue Saint-Philippe-du-Roule. Ely 24-20 - *Elysées Hôtel* ***C, 100, rue de la Boétie. Ely 23-46 - *Hôtel Le Chambiges* ***C, 8, rue Chambiges. Ely 72-42 - *Hôtel Opal* ***C, 19, rue Tronchet. Anj 77-97 - *Hôtel Friedland* ***C, 2, avenue de Friedland. Car 52-97 - *Hôtel Powers* ***C, 52, rue François-Ier. Ely 64-95 - *Hôtel Rochambeau* ***C, 4, rue de la Boétie. Anj 27-55 - *Hôtel Rond-Point-des-Champs-Élysées* ***C, 10, rue de Ponthieu. Ely 55-58 - *Hôtel Rochester* ***C, 92, rue de la Boétie. Ely 08-20 - *Hôtel Saint-Honoré* ***C, 189, Faubourg-Saint-Honoré. Car 07-55 - *Hôtel West End* ***C, 7, rue Clément-Marot. Ely 79-72 - *Hôtel Alexandra* **A, 16, rue de la Bienfaisance. Lab 62-93 - *Hôtel de l'Arcade* **A, 7-9, rue de l'Arcade. Anj 43-85 - *Hôtel d'Argenson* **A, 15, rue d'Argenson. Anj 25-71 - *Arromanches Hôtel* **A, 6, rue Châteaubriand. Ely 39-19 - *Hôtel d'Artois* **A, 94, rue de la Boétie. Ely 84-12 - *Hôtel Avenida* **A, 41, rue du Colisée. Bal 46-77 - *Hôtel Buckingham* **A, 43-45, rue des Mathurins. Anj 81-62 - *Hôtel Cancelier* **A, 15, rue de l'Arcade. Anj. 73-33 - *Hôtel Châteaubriand* **A, 11, rue Balzac. Aly 86-93 - *Céramic Hôtel* **A, 34, avenue de Wagram. Car 20-30 - *Hôtel du Colisée* **A, 6, rue du Colisée. Ely 95-25 - *Hôtel d'Ecosse* **A, 28, rue d'Edimbourg. Lab 09-63 - *Hôtel de l'Elysée* **A, 12, rue des Saussaies. Anj 29-25 - *Hôtel Elysées Mermoz* **A, 30, rue Jean-Mermoz. Ely 38-42 - *Hôtel Elysée Star* **A, 63, rue Galilée. Ely 41-73 - *Grand Hôtel de l'Europe* **A, 15, rue de

Constantinople. Lab 80-80 - *Hôtel Franklin-Roosevelt* **A, 18, rue Clément-Marot. Ely 75-64 - *Hôtel Greffulhe* **A, 11, rue Greffulhe. Anj 42-40 - *Hôtel Lavoisier* **A, 21, rue Lavoisier. Anj 10-97 - *Hôtel Lido* **A, 4, passage de la Madeleine. Anj 27-37 - *Hôtel Madeleine Tronchet* **A, 35, place de la Madeleine. Anj 21-91 - *Hôtel Madison Elysées* **A, 54, rue Galilée. Ely 70-47 - *Hôtel Malesherbes* **A, 37, rue Laborde. Lab 04-86 - *Hôtel des Maréchaux* **A, 42, rue de Moscou. Eur 51-01 - *Hôtel Marigny* **A, 11, rue de l'Arcade. Anj 42-71 - *Hôtel Masséna* **A, 16, rue Tronchet. Ope 25-60 - *Hôtel du Ministère* **A, 31, rue de Surène. Anj 71-43 - *Hôtel Newton* **A, 11 bis, rue de l'Arcade. Anj 37-53 - *Hôtel Océanic* **A, 17, rue de la Pépinière. Eur 40-93 - *Hôtel Paris-Londres* **A, 27, rue de l'Arcade. Anj 33-51 - *Hôtel Perey* **A, 3-5, Cité du Retiro. Anj 70-25 - *Hôtel Royal Madeleine* **A, 26, rue Pasquier. Anj 64-81 - *Hôtel Théâtre des Champs-Élysées* **A, 6, avenue Montaigne. Ely 35-57 - *Hôtel Victor-Emmanuel* **A, 24, rue de Ponthieu. Ely 61-86 - *Hôtel Vignon* **A, 23, rue Vignon. Ope 04-93 - *Hôtel Albrieux* **B, 19, rue de Berne. Eur 55-77 - *Hôtel La Baronnie* **B, 59 bis, boulevard de Courcelles. Car 42-79 - *Hôtel Beauvau* **B, 24, rue de Miromesnil. Anj 18-80 - *Hôtel de Berri* **B, 8, rue Frédéric-Bastiat. Ely 27-50 - *Hôtel Doré* **B, 4, rue de la Pépinière. Lab 71-00 - *Hôtel des Étrangers* **B, 24, rue Tronchet. Ope 53-51 - *Hôtel Folkestone* **B, 9, rue de Castellane. Anj 73-09 - *Pension Georges V* **B, 26, rue Washington. Ely 19-25 - *L'Ouest Hôtel* **B, 3-5, rue du Rocher. Lab 62-10 - *Hôtel Peiffer* **B, 6, rue de l'Arcade. Anj 36-82 - *Hôtel Place de la Madeleine* **B, 33, place de la Madeleine. Anj 20-63 - *Plaza Hôtel* **B, 177, boulevard Haussmann. Ely 14-47 - *Hôtel Résidence Saint-Philippe* **B, 123, Faubourg-Saint-Honoré. Ely 86-99 - *Hôtel Stella Elysées* **B, 4, rue d'Artois. Ely 03-19 - *Hôtel Surène d'Aguesseau* **B, 21, rue de Surène. Anj 08-92 - *Hôtel Washington House* **B, 21, rue Washington. Ely 46-16 - *Hôtel Bellevue* **C, 46, rue Pasquier. Eur 41-15 - *Hôtel Champs-Élysées* **C, 2, rue d'Artois. Ely 11-42 - *Hôtel Chateaubriand* **C, 18, rue du Cirque. Ely 06-82 - *Hôtel Cousin* **C, 60, rue des Mathurins. Anj 36-99 - *Hôtel de l'Europe* **C, 20, rue Roquépine. Anj 13-31 - *Hôtel Haussmann* **C, 192, boulevard Haussmann. Car 20-07 - *Hôtel Mary* **C, 9, rue Greffulhe. Anj 82-67 - *Hôtel Président Wilson* **C, 10, rue de Stockholm. Lab 10-85 - *Rex Hôtel* **C, 8, rue de Moscou. Eur 59-52 - *Royal Park Hôtel* **C, 5, rue de Castellane. Anj 49-64 - *Hôtel Sydney* **C, 50, rue des Mathurins. Anj 35-48 - *Hôtel Sélect* **C, 7, rue d'Argenson. Anj 24-79 - *Hôtel Tronchet* **C, 22, rue Tronchet. Ope 26-14 - *Hôtel*

d'Albion *A, 15, rue de Penthièvre. Anj 84-15 – *Hôtel Ascot* *A, 45, rue Washington. Ely 51-74 – *Hôtel de Berne* *A, 37, rue de Berne. Eur 56-36 – *Hôtel Cambo* *A, 25, rue Cambacérès. Anj 30-51 – *Family Hôtel* *A, 11, rue de Constantinople. Lab 22-81 – *Hôtel de Genève* *A, 30, rue du Rocher. Lab 10-59 – *Hôtel Brescia* *A, 16, rue d'Edimbourg. Lab 14-31 – *Excelsior Hôtel* *A, 89, rue de la Boétie. Ely 38-06 – *Hôtel Fortuny* *A, 35, rue de l'Arcade. Anj 42-08 – *Hôtel de la Madeleine* *A, 6, rue de Surène. Anj 13-37 – *Hôtel de Moscou* *A, 10, rue de Moscou. Eur 51-82 – *Paris Hôtel* *A, 19, rue de Ponthieu. Ely 27-44 – *Pax Hôtel* *A, 9, rue de Constantinople. Lab 07-51 – *Hôtel de la Présidence* *A, 13, rue de Penthièvre. Anj 87-46 – *Hôtel Saint-Hubert* *A, 15, rue Bernoulli. Lab 17-99 – *Hôtel Sévigné* *A, 29, rue de Moscou. Eur 53-62 – *Hôtel du Temps* *A, 29, rue d'Amsterdam. Tri 06-86 – *Hôtel Victoria* *A, 17, rue de Castellane. Anj 31-30 – *Hôtel Washington* *A, 43, rue Washington. Ely 10-76 – *Orient Hôtel* *B, 16, rue de Constantinople. Lab 21-64 – *Hôtel Robin* *B, 7, rue du Colisée. Ely 32-40.

9e arrondissement

Grand Hôtel ****A, 12, boulevard des Capucines. Ope 05-40 – *Hôtel de Paris* ****A, 8, boulevard de la Madeleine. Ope 03-80 – *Hôtel Scribe* ****A, 1, rue Scribe. Ope 92-70 – *Hôtel Ambassador* ****B, 16-18, boulevard Haussmann. Pro 53-29 – *Hôtel Commodore* ****B, 120, boulevard Haussmann. Adr. Télégr. Commodore. Pro 93-00 – *Hôtel Saint Pétersbourg* ***A, 33-35 rue de Caumartin. Adr. Télégr. Peterotel. Ope 02-10 – *Hôtel Anglo Américain* ***B, 113, rue Saint-Lazare. Eur 47-31 – *Hôtel Astra* ***B, 29, rue Caumartin. Ope 11-25 – *Hôtel Franklin* ***B, 19, rue Buffault. Adr. Télégr. Frankliotel. Tru 69-40 – *Hôtel Richmond* ***B, 11, rue du Helder. Tai 75-27 – *Hôtel des Arts* ***B, 7, Cité Bergère. Pro 52-96 – *Hôtel Bayard* ***C, 17, rue du Conservatoire. Pro 89-10 – *Hôtel Bergère Maison Blanche* ***C, 32-34, rue Bergère. Pro 32-40 – *Carlton's Hôtel* ***C, 55, boulevard Rochechouart. Tru 69-86 – *Hôtel Central Monty* ***C, 5, rue de Montyon. Adr. Télégr. Montyal. Pro 20-10 – *Hôtel Central* ***B, 6, Cité Bergère. Pro 52-96 – *Hôtel Cité Bergère* ***B, 4, Cité Bergère. Adr. Télégr. Cité Bertel. Pro 52-96 – *Hôtel Corona* ***B, 8, Cité Bergère. Adr. Télégr. Coronaotel. Pro 52-96 – *Grand Hôtel du Havre* ***C, 18, rue Amsterdam. Adr. Télégr. Havrotel. Tri 15-93 – *Hôtel Mondial* ***B, 5, Cité Bergère. Adr. Télégr. Mondialotel. Pro 52-96 – *Hôtel Proust* ***C, 88, rue des Martyrs.

Tru 43-31 - *Hôtel Ronceray* ***C, 10, boulevard Montmartre.
 Pro 73-90 - *Hôtel Excelsior Opera* ***C, 5, rue Lafayette.
 Tri 99-30 - *Adelphi Hôtel* **A, 4-6, rue Taitbout, Adr. Télégr.
 Adolphitol. Tai 67.80 - *Hôtel Bohy Brésil et Portugal* **A,
 30, rue Montholon, Adr. Télégr. Bohytel. Tru 81-80 - *Hôtel*
Brebant et Beauséjour **A, 30-32, boulevard Poissonnière.
 Pro 25-55 - *Hôtel Britany* **A, 5, rue Saint-Lazare, Adr.
 Télégr. Britany Paris. Tru 44-50 - *Hôtel des Capucines* **A,
 6, rue Codot-de-Mauroy. Ope 06-37 - *Hôtel Caumartin* **A,
 27, rue Caumartin. Ope 35-39 - *Hôtel de la Cité Rougemont* **A,
 4, Cité Rougemont, Adr. Télégr. Rougemont. Pro 25-95 -
Hôtel Comprador **A, 2, Cité Rougemont. Pro. 44-42 - *Hôtel*
Fénelon **A, 23, rue Buffault. Tru 32.18 - *Hôtel de France* **A,
 2, Cité Bergère. Pro 52-96 - *Grand Hôtel Haussmann* **A,
 6, rue du Helder. Tai 76.10 - *Hôtel Heliopolis* **A, 24, rue
 Condorcet. Tru 05-82 - *Hôtel Helios* **A, 75, rue de la Victoire,
 Adr. Télégr. Heliotel. Tri 24-21 - *Hôtel Laffon* **A, 25, rue
 Buffault. Tru 49-91 - *London Palace Hôtel* **A, 32, boulevard
 des Italiens, Adr. Télégr. Operpaltel. Tai 98-94 - *Hôtel Mazars*
 **A, 44, rue Saint-Georges. Tru 13-92 - *Hôtel Montholon*
Lafayette **A, 4, rue Riboutte, Adr. Télégr. Otelmonta. Pro
 36-72 - *Hôtel de Normandie* **A, 2-4, rue d'Amsterdam.
 Tri 25-15 - *Hôtel de l'Océan* **A, 7, rue Mayran. Tru 52-31 -
Hôtel Opera Lafayette **A, 80, rue Lafayette. Pro 43-43 - *Pavia*
Hôtel **A, 29, rue Labruyère. Tri 50-60 - *Hôtel Peyris* **A,
 10, rue du Conservatoire, Adr. Télégr. Peyrisotel. Pro 50-83 -
Hôtel Rex **A, 4 bis, Cité Rougemont, Adr. Télégr. Hotrex-
 paris. Pro 59-24 - *Hôtel Riche* **A, 8, rue Grange-Batelière,
 Adr. Télégr. Hôtelriche. Pro 45.08 - *Hôtel Royal Fromentin* **A,
 11, rue Fromentin, Adr. Télégr. Roifromentel. Tri 85-93 - *Hôtel*
Splendid Lafayette **A, 47-49, rue Lafayette, Adr. Télégr.
 Splendidlafay. Tru 32-87 - *Hôtel Suisse et Paris-Nice* **A,
 38, Faubourg Montmartre, Adr. Télégr. Suissotel. Pro 83-46 -
Touring Hôtel **A, 21, rue Buffault. Tru 09-16 - *Williams*
Hôtel **A, 3, rue Mayran, Adr. Télégr. Williamtel. Tru 68-35
 - *Hôtel d'Albret* **B, 16, rue Pierre-Sémard, Adr. Télégr.
 Albretom. Tru 13-32 - *Hôtel Baudin* **B, 10, rue Pierre-Sémard,
 Adr. Télégr. Baudotel. Tru 11-91 - *Hôtel de Belgique* **B,
 10, rue de Bruxelles. Tri 41-19 - *Hôtel du Brésil* **B, 23, rue
 Bergère. Pro 21-73 - *Hôtel Britannia* **B, 24, rue d'Amsterdam.
 Tri 14-10 - *Hôtel Cavour* **B, 86, rue Lafayette. Pro 19-38 -
Hôtel Cécil **B, 38, rue de Dunkerque. Tru 99-30 - *Hôtel*
Cervantes **B, 39, rue Richer. Pro 81-67 - *Cosmos Hôtel* **B,
 14, rue Lentonnet. Tru 14-77 - *Cyrano Hôtel* **B, 14, rue
 Papillon. Pro 12-63 - *Hôtel des Hollandais* **B, 16, rue Lamar-

tine. Tru 25-13 - *Imperial Hôtel* **B, 45, rue de la Victoire.
 Tri 10-47 - *Hôtel Jersey* **B, 3, rue Grange-Batelière. Pro 83-85
 - *Grand Hôtel Lafayette* **B, 6, rue Buffault, Adr. Télégr.
 Otellafayet. Pro 70-96 - *Grand Hôtel de Liège* **B, 4, rue de
 Liège. Tri 83-28 - *Hôtel de Madrid* **B, 1, rue Geoffroy-Marie,
 Adr. Télégr. Hôtel Madrid. Pro 85-87 - *Hôtel Modern Lafayette*
 **B, 60, rue Lafayette. Tai 74-87 - *Hôtel Mont Joli* **B, 8, rue
 Fromentin, Adr. Télégr. Monjolitel. Tri 10-54 - *Normandia*
Hôtel **B, 30, rue La Bruyère. Tri 23-50 - *Hôtel de l'Opéra* **B,
 16, rue du Helder, Adr. Télégr. Oteopéra. Pro 83-91 - *Hôtel*
Paris Rome **B, 4, rue de Provence. Pro 73-52 - *Hôtel Pavillon*
du Coq **B, 4, avenue du Coq. Tri 13-53 - *Hôtel de la Plata* **B,
 14, rue Geoffroy-Marie. Pro 37-39 - *Grand Hôtel Richer* **B,
 60, rue Richer. Pro 01-21 - *Hôtel Saint-Georges* **B, 46, rue
 Notre-Dame-de-Lorette. Tri 03-29 - *Trinité Palace Hôtel* **B,
 41, rue Pigalle. Tri 77-55 - *Universel Hôtel* **B, 19-21, rue de la
 Victoire. Tru 96-82 - *Victoria Hôtel* **B, 2 bis, Cité Bergère,
 Adr. Télégr. Victoriatel. Pro 18-83 - *Blackston Hôtel* **C,
 12, rue de Parme. Tri 67-07 - *Blanche Hôtel* **C, 69, rue Blan-
 che. Tri 16-94 - *Cécil Hôtel* **C, 7, rue du Conservatoire,
 Adr. Télégr. Cecilhôtel. Pro 25-30 - *Grand Hôtel de Châteaudun*
 **C, 31, rue du Châteaudun. Tri 33-70 - *Hôtel d'Espagne* **C,
 9-11, Cité Bergère. Pro 13-94 - *Hôtel Excelsior* **C, 2, rue
 Geoffroy-Marie. Pro 49-05 - *Hôtel des Familles* **C, 46, pas-
 sage Jouffroy. Pro 58-10 - *Hôtel de France et Albion* **C, 11, rue
 Notre-Dame-de-Lorette, Adr. Télégr. Albiofrana. Tru 50-29 -
Hôtel du Helder **C, 4, rue du Helder, Adr. Télégr. Hôtelhelder.
 Pro 70-67 - *Hôtel de Hollande* **C, 4, rue Cadet. Pro 83-53 -
Hôtel Matilé **C, 8, rue de la Boule-Rouge. Pro 23-10 - *Grand*
Hôtel Monthyon **C, 15, rue Monthyon, Adr. Télégr. Hôtel-
 montyon. Pro 92-70 - *Hôtel Le Peletier* **C, 27, rue Le Peletier,
 Adr. Télégr. Lepeletier. Pro 88-82 - *Moncey Hôtel* **C, 65, rue
 Blanche. Tri 82-20 - *Hôtel Monte Carlo* **C, 44, faubourg
 Montmartre. Pro 36-75 - *Hôtel Prima* **C, 7, rue de Trévise.
 Pro 26-75 - *Hôtel Reina* **C, 87, rue de Dunkerque. Tru 59-48
 - *Hôtel Royal Bergère* **C, 8, rue Joffroy-Marie. Pro 47-35 -
Hôtel de Touraine **C, 73, rue Taitbout. Tri 50-49 - *Trinité*
Hôtel **C, 74, rue de Provence. Tri 29-07 - *Hôtel d'Athènes* *A,
 21, rue d'Athènes. Tri 00-55 - *Hôtel de Berne* *A, 30, rue de
 Châteaudun. Tri 37-66 - *Hôtel La Bruyère* *A, 35, rue La
 Bruyère. Tri 03-69 - *Hôtel Condorcet* *A, 28, rue Condorcet.
 Tru 39-30 - *Hôtel Cronstadt* *A, 10, rue Lamartine. Tru 10-97
 - *Deauville Hôtel* *A, 40, rue d'Amsterdam. Tri 07-27 - *Diamond*
Hôtel *A, 73, rue de Dunkerque. Tru 05-27 - *D'Estrées Hôtel* *A,
 2 bis, Cité Pigalle. Tri 39-22 - *Hôtel de Fécamp* *A, 1, place

Budapest. Tri 34-42 – *Hôtel Geoffroy Marie* *A, 12, rue Geoffroy-Marie. Pro 11-85 – *Hôtel Gotty* *A, 11, rue de Trévise. Pro 46-94 – *Grand Hôtel de la Havane* *A, 44, rue de Trévise. Pro 79-12 – *Hôtel Laffitte* *A, 38, rue Laffitte. Pro 84-20 – *Modern Hôtel* *A, 4, rue Geoffroy-Marie. Pro 82-55 – *Modial Hôtel* *A, 21, rue Notre-Dame-de-Lorette. Tru 60-47 – *Hôtel du Nil* *A, 10, rue du Helder. Pro 80-24 – *Hôtel du Nord et d'Anvers* *A, 12, rue de Maubeuge. Tru 32-33 – *Pax Hôtel* *A, 47, rue de Trévise, Adr. Télégr. Paxotelparis. Pro 84-75 – *Hôtel Quirinal* *A, 46, rue de Trévise. Pro 87-07 – *Hôtel Trévise* *A, 10-12, rue de Trévise. Pro 24-71 – *Grand Hôtel de l'Univers* *A, 15, rue Duperre. Tri 68-42 – *Hôtel Victor Masse* *A, 32 bis, rue Victor-Masse. Tri 37-53 – *Hôtel Villa les Fleurs* *A, 11, rue de Liège. Tri 63-27 – *America Hôtel* *B, 15, rue Geoffroy-Marie. Pro 57-61 – *Austin's Hôtel* *B, 26, rue d'Amsterdam. Tri 48-71 – *Hôtel Milton* *B, 7, rue Manuel. Tru 30-86 – *Hôtel du Calvados* *B, 20, rue d'Amsterdam. Tri 39-31 – *Carli's Hôtel* *B, 39, rue Fontaine. Tri 47-04 – *Grand Hôtel de Dieppe* *B, 22, rue d'Amsterdam. Tri 34-30 – *Hôtel Frochot* *B, 3, rue Frochot. Tru 61-64 – *Douvres Hôtel* *B, 11 bis, rue Pierre-Sémart. Tru 28-94 – *Florida Hôtel* *B, 7, rue de Parme. Tri 47-09 – *Gérando Hôtel* *B, 11, rue Gérando. Tru 35-96 – *Hôtel de Lausanne* *B, 13, rue Geoffroy-Marie. Pro 80-75 – *Grand Hôtel de Laval* *B, 11, rue Victor-Masse. Tru 73-49 – *Hôtel Lebron* *B, 4, rue Lamartine. Tru 75-52 – *Hôtel Liberty* *B, 36, rue de Londres. Tri 33-99 – *Hôtel Manor House* *B, 11, rue de Montholon. Pro 37-16 – *Hôtel Navarin et d'Angleterre* *B, 8, rue de Navarin. Tru 31-80 – *Hôtel Le Parma* *B, 6, rue de Parme. Tri 74-60 – *Paris Hôtel* *B, 23, rue Henri-Monnier. Tru 28-74 – *Hôtel de Parme* *B, 61, rue de Clichy. Tri 40-41 – *Perfect Hôtel* *B, 39, rue Rodier. Tru 10-73 – *Hôtel Saint-Charles* *B, 45, rue Pigalle. Tri 45-59 – *Splendid Hôtel* *B, 10, rue Gérando. Tru 48-30 – *Hôtel Stevens* *B, 6, rue Alfred-Stevens. Tru 65-18 – *Hôtel Suisse et Savoy* *B, 76, rue de Provence. Tri 12-15 – *Hôtel de la Victoire* *B, 22, rue de la Victoire. Tru 46-32 – *Hôtel de Boulogne* *C, 35, rue Ballu. Tri 40-12 – *Hôtel du Delta* *C, 89, rue Rochechouart. Tru 56-99.

10e arrondissement

Grand Hôtel du Pavillon ***A, 36, rue de l'Echiquier, Adr. Télégr. Pavilotel. Pro 17-15 – *Hôtel Francia* ***B, 100, rue Lafayette. Pro 21-41 – *Hôtel Buffet Gare de l'Est* ***C, Buffet Gare de l'Est. Nor 72-23 – *Hôtel Terminus Est* ***C, 5, rue de Strasbourg. Bot 58-50 – *Hôtel Terminus Nord* ***C, 12, boule-

vard de Denain. Tru 87-54 – *Hôtel de la Gare du Nord* ***C, 31-33, rue de Saint-Quentin. Tru 02-92 – *Hôtel Violet* ***C, 36, rue du Faubourg-Poissonnière. Pro 24-61 – *Hôtel Apollo* **A, 11, rue de Dunkerque. Tru 04-98 – *Hôtel Est Palace* **A, 19, rue de Strasbourg, Adr. Télégr. Estpaltel. Nor 97-43 – *Hôtel Français* **A, 13, rue de Strasbourg, Adr. Télégr. Hôtefranc. Nor 04-79 – *Hôtel Kuntz* **A, 2, rue des Deux-Gares. Nor 81-88 – *Hôtel Montcalm* **A, 37, rue d'Hauteville. Pro 31-46 – *Hôtel Paix République* **A, 2 bis, boulevard Saint-Martin. Nor 40-56 – *Picardy Hôtel* **A, 9, rue de Dunkerque. Tru 24-80 – *Regina Family Hôtel* **A, 11 bis, rue Mazagram, Adr. Télégr. Refamotel 124. Pro 48-05 – *Société de l'Hôtel Richemond* **A, 15, rue de Dunkerque. Tru 47-04 – *Hôtel Sud Américain* **A, 42, rue des Petites-Ecuries, Adr. Télégr. Otelsudam. Pro 32-14 – *Hôtel Windsor* **A, 10, rue Gabriel-Laumain. Pro 40-83 – *Hôtel Albert Ier* **B, 162, rue Lafayette. Nor 56-31 – *Hôtel Amiot* **B, 76, boulevard de Strasbourg, Adr. Télégr. Amiotel. Nor 57-17 – *Hôtel de Chantilly* **B, 32, rue de Rocroy. Tru 17-94 – *Hôtel Indo-Hollandais* **B, 8, rue de Hauteville. Pro 25-78 – *Grand Hôtel de l'Europe* **B, 74, boulevard de Strasbourg. Nor 76-27 – *Hôtel Maubeuge* **B, 79, rue Maubeuge. Tru 03-49 – *Hôtel Monopole* **B, 30, boulevard Magenta. Bot 18-43 – *Hôtel Parisiana* **B, 21, rue de Chabrol. Pro 68-33 – *Hôtel Rocroy* **B, 13, rue de Rocroy. Tru 05-51 – *Hôtel Royal Astoria* **B, 173, rue Lafayette. Bot 72-10 – *Hôtel Sport Nord* **B, 27, rue de Dunkerque. Tru 72-90 – *Hôtel Vieille France* **B, 151-153, rue Lafayette. Tru 75-06 – *Hôtel Alsace* **C, 13, rue des Deux-Gares. Nor 45-23 – *Hôtel de l'Europe* **C, 98, boulevard Magenta, Adr. Télégr. Europemagenta. Nor 25-82 – *Hôtel du Garage Citroën* **C, 272, faubourg Saint-Martin. Nor 34-63 – *Hôtel de Liège* **C, 67, boulevard de Strasbourg. Pro 10-57 – *Hôtel Metropol* **C, 98, rue de Maubeuge. Tru 06-44 – *Sphinx Hôtel* **C, 106, boulevard Magenta. Nor 43-13 – *Hôtel Altona* *A, 166, rue du Faubourg-Poissonnière. Tru 68-24 – *Hôtel Angleterre et Belgique* *A, 131, boulevard Magenta. Tru 66-38 – *Bouquet Hôtel* *A, 22, boulevard de Strasbourg. Nor 67-71 – *Hôtel Bristol Nord* *A, 2, rue de Dunkerque. Nor 90-24 – *Hôtel de Bruxelles* *A, 28, rue de Dunkerque. Tru 05-88 – *Hôtel de Champagne et Mulhouse* *A, 87, boulevard de Strasbourg. Nor 51-26 – *Hôtel du Chemin de Fer* *A, 11, rue de Strasbourg. Nor 44-75 – *Grand Hôtel des Familles* *A, 46, rue Lucien-Sampaix. Nor 23-87 – *Grand Hôtel des Flandres* *A, 88, rue de Maubeuge. Tru 36-22 – *Grand Hôtel Magenta* *A, 129, boulevard Magenta. Tru 03-65 – *Little Regina Hôtel* *A, 89 boulevard de Strasbourg. Nor 86-73 – *Hôtel de Londres et d'Anvers* *A,

133, boulevard Magenta. Tru 24-35 – *Modern Est Hôtel* *A, 91, boulevard de Strasbourg. Nor 66-79 – *Grand Hôtel du Nord* *A, 135, rue Lafayette. Tru 44-49 – *Grand Hôtel de Paris* *A, 72, boulevard de Strasbourg. Bot 40-56 – *Hôtel Paris Liège* *A, 36, rue Saint-Quentin. Tru 20-09 – *Hôtel de Milan* *A, 17, rue Saint-Quentin. Nor 77-97 – *Nord Est Hôtel* *A, 12, rue des Petits-Hôtels. Pro 07-18 – *Pacific Hôtel* *A, 70, rue du Château-d'Eau. Pro 07-91 – *Hôtel Royal Magenta* *A, 7, rue des Petits-Hôtels. Pro 80-54 – *Hôtel Saint Quentin* *A, 27, rue Saint-Quentin. Nor 60-94 – *Hôtel de Spa* *A, 52 bis, rue des Vinaigriers. Nor 93-16 – *Hôtel d'Alsace* *B, 85, boulevard de Strasbourg. Nor 83-41 – *Hôtel d'Amiens* *B, 11, rue des Deux-Gares. Nor 02-20 – *Hôtel Ariane* *B, 90, rue René-Boulanger. Bot 21-64 – *Hôtel du Brabant* *B, 18, rue des Petits-Hôtels. Pro 12-32 – *Carillon Hôtel* *B, 18, rue Alibert. Nor 49-34 – *Hôtel du Centre* *B, 4, rue Sibour. Nor 20-74 – *Cité Hôtel* *B, 5, Cité d'Hauteville. Pro 64-09 – *Hôtel du Danemark* *B, 27, rue des Recollets. Nor 03-74 – *Hôtel des Deux Continents* *B, 8, rue Mazagran. Pro 32-83 – *Hôtel Exposition* *B, 4, boulevard Magenta. Nor 61-42 – *Hôtel des Familles* *B, 216, rue du Faubourg-Saint-Denis. Nor 76-56 – *Fix Hôtel* *B, 72, boulevard Magenta. Nor 79-12 – *Grand Hôtel du Globe* *B, 9, boulevard de Strasbourg. Pro 07-41 – *Hôtel de l'Industrie* *B, 2, rue Gustave-Goublier. Bot 51-79 – *Hôtel Lafayette* *B, 198, rue Lafayette. Nor 44-79 – *Hôtel Mazagran* *B, 4, rue Mazagran. Pro 41-46 – *Société Hôtel du Métro* *B, 9, rue Pierre-Chausson. Bot 20-36 – *Hôtel National* *B, 145, rue Lafayette. Tru 57-73 – *National Hôtel* *B, 224, faubourg Saint-Denis. Nor 23-03 – *New Hôtel* *B, 40, rue de Saint-Quentin. Tru 04-83 – *Paris Nord Hôtel* *B, 4, rue de Dunkerque. Nor 76-83 – *Zénith Hôtel* *B, 14, rue Lucien-Sampaix. Bot 23-33 – *Aviator Hôtel* *C, 20, rue Louis-Blanc. Nor 79-24 – *Cambrai Hôtel* *C, 129, boulevard Magenta. Tru 32-13 – *Liberty Hôtel* *C, 16, rue de Nancy. Bot 60-58 – *Hôtel Minerva* *C, 20 bis, rue Louis-Blanc. Nor 49-62 – *Passage Hôtel* *C, 3, passage du Marché-Saint-Martin. Bot 27-02 – *Hôtel du Rond Point* *C, 190, rue du Faubourg-Saint-Martin. Nor 60-31,

12e arrondissement

Paris-Lyon Palace ***B, 11-13, rue de Lyon. Did 09-09 – *Azur Hôtel* ***C, 5, rue de Lyon. Adr. Télégr. Azurotelparis. Did 88-35 – *Hôtel Jules-César* **A, 52, avenue Ledru-Rollin. Did 15-88 – *Modern Hôtel* **A, 3, rue Parrot. Did 41-52 – *Hôtel Palym* **A, 4, rue Emile-Gilbert. Did 24-48 – *Hôtel Terminus*

Lyon **A, 19, boulevard Diderot, Adr. Télégr. Terminuslyon. Did 24-03 – *Hôtel Adriatic* **B, 6 bis, rue de Lyon, Adr. Télégr. Adriaticparis. Did 28-72 – *Idéal Hôtel* **C, 192, avenue Daumesnil. Did 41-92 – *Hôtel Massilia* **C, 13, boulevard Diderot. Did 54-12 – *Hôtel Ariana* *A, 1 bis, rue Parrot. Did 50-22 – *Family Hôtel* *A, 23, rue de Lyon. Did 23-54 – *Hôtel de France* *A, 12, rue de Lyon. Did 06-97 – *Hôtel Helvétia* *A, 28 bis, boulevard Diderot. Did 25-19 – *Lux Hôtel* *A, 8, avenue de Corbera. Did 42-84 – *Hôtel Marceau* *A, 13, rue Jules-César. Did 11-65 – *Grand Hôtel Métropole* *A, 46, rue de Chalon. Did 25-06 – *Nouvel Hôtel* *A, 9, rue d'Austerlitz. Dor 72-26 – *Nouvel Hôtel* *A, 24, avenue de Bel-Air. Did 01-81 – *Hôtel de la Porte Dorée* *A, 273, avenue Daumesnil. Dor 56-97 – *Riviéra Hôtel* *A, 16, rue Jean-Bouton. Did 82-50 – *Viator Hôtel* *A, 1, rue Parrot. Did 11-00 – *Hôtel Foyer Moderne* *B, 45, avenue du Général-Michel-Bizot. Did 50-35 – *Hôtel Concordia* *B, 38, boulevard Diderot. Did 54-92 – *Hôtel Dauphine et Oriental* *B, 12, boulevard Diderot. Did 20-26 – *City Hôtel* *B, 65, rue de Lyon. Did 45-52 – *Hôtel International* *B, 19, rue d'Austerlitz. Did 01-09 – *Lux Hôtel* *B, 74, boulevard Picpus. Did 08-46 – *Modern Hôtel* *B, 98 bis, cours de Vincennes. Did 11-24 – *Modern Hôtel* *B, 11, rue d'Austerlitz. Did 99-25 – *Nouvel Hôtel* *B, 17, rue de Prague. Did 66-35 – *Savoy Hôtel* *B, 5, rue Hector-Malot. Did 44-09 – *Sport Hôtel* *B, 258, avenue Daumesnil. Did 61-36 – *Hôtel du Stade* *B, 111, boulevard Poniatowski, Adr. Télégr. Hôteldustade. Did 30-38 – *Hôtel Trianon* *B, 52, boulevard Diderot. Did 90-72 – *Grand Hôtel Doré* *C, 201, avenue Daumesnil. Did 66-89 – *Hôtel de Lyon* *C, 24 bis, rue de Bercy. Did 05-50.

14e arrondissement

Hôtel Aiglon ***C, 232, boulevard Raspail. Dan 82-42 – *Hôtel Le Royal* ***C, 212, boulevard Raspail, Adr. Télégr. Royhotparis. Dan 69-20 – *Grand Hôtel de Versailles* **A, 60, boulevard Montparnasse, Adr. Télégr. Versamont 43. Lit 12-82 – *Hôtel L'Oriental* **B, 1, avenue d'Orléans. Gob 64-65 – *Orléans Palace* **B, 185, boulevard Brune. Vau 10-61 – *Hôtel Royal Bretagne* **B, 11 bis, rue de la Gaîté. Dan 95-12 – *Hôtel Acropole* **C, 199, boulevard Brune. Vau 64-17 – *Carlton Palace* **C, 207 boulevard Raspail. Dan 62-94 – *Hôtel Le Chatillon* **C, 11, square de Chatillon. Vau 31-17 – *Idéal Hôtel* **C, 108, boulevard Jourdan. Gob. 45-16 – *Hôtel Le Nouvel Orléans* **C, 25, avenue d'Orléans. Gob 09-60 – *Hôtel de la Paix* **C, 225, boulevard Raspail. Ode 35-82 – *Raspail Hôtel*

****C**, 203, boulevard Raspail. Dan 62-86 – *Hôtel du Midi* ***A**, 4, avenue du Parc Montsouris. Gob 01-93 – *Hôtel Mon Séjour* ***A**, 35, rue du Départ. Dan 70-20 – *Odessa Hôtel* ***A**, 28, rue d'Odessa. Dan 64-78 – *Grand Hôtel de Paris* ***A**, 17, rue du Départ. Dan 64-79 – *Hôtel Saint Malo* ***A**, 2, rue d'Odessa. Dan 91-23 – *Hôtel Terminus Orléans* ***A**, 197, boulevard Brune. Vau 22-74 – *Hôtel Celtik* ***B**, 15, rue d'Odessa. Dan 65-03 – *Hôtel Delambre* ***B**, 35, rue Delambre. Dan 66-31 – *Hôtel du Départ* ***B**, 19, rue du Départ. Dan 64-33 – *Hôtel des Ecoles Coloniales* ***B**, 15, rue Delambre. Dan 67-07 – *Hôtel Istria* ***B**, 29, rue Campagne Première. Dan 91-82 – *Modern Hôtel* ***B**, 71, avenue du Maine. Dan 91-11 – *Petit Palace* ***B**, 131, avenue du Maine. Seg 31-99 – *Hôtel de Paris* ***B**, 51, avenue du Maine. Dan 60-20 – *Villa Pauline* ***B**, 84, Avenue d'Orléans. Gob 46-69 – *Hôtel Primavera* ***B**, 147 bis, rue d'Alésia. Vau 06-37 – *Hôtel Saint-Lo* ***B**, 4, rue d'Odessa. Dan 70-42 – *Central Hôtel* ***C**, 1 bis, rue du Maine. Dan 69-15 – *Hôtel Saint-Brieuc* ***C**, 72, boulevard Montparnasse. Dan 65-61.

15e arrondissement

Hôtel Le Home Joli ****A**, 237, rue de la Convention. Adr. Télégr. Homjoli. Vau 49-30 – *Park Hôtel* ****A**, 36, rue Desnouettes. Adr. Télégr. Parkotelparis. Vau 12-42 – *Confort Hôtel* ****B**, 2, rue de Casablanca. Vau 99-45 – *Tourisme Hôtel* ****B**, 66, avenue de la Motte-Picquet. Seg 28-01 – *Hôtel Cères* ****C**, 161 bis, rue de la Convention. Vau 13-75 – *Hôtel Home Floréal* ****C**, 161, rue de la Convention. Vau 07-99 – *Institut Hôtel* ****C**, 23, boulevard Pasteur. Seg 41-51 – *Hôtel Paris Home* ****C**, 78, rue Blomet. Vau 70-65 – *Hôtel de l'Arrivée* ***A**, 22, rue de l'Arrivée. Lit 96-62 – *Hôtel Cadix* ***A**, 3, rue Cadix. Vau 08-95 – *Electric Hôtel* ***A**, 286, rue Lecourbe. Vau 06-05 – *First Hôtel* ***A**, 2, boulevard Garibaldi. Seg 74-38 – *Hôtel Floride* ***A**, 11, rue du Commerce. Suf 28-24 – *Hôtel Francis* ***A**, 163, rue Blomet. Vau 31-52 – *Hôtel Iris* ***A**, 15, rue Duplex. Adr. Télégr. Otelirisparis. Suf 58-33 – *Le Laos Hôtel* ***A**, 46, rue Croix-Nivert. Suf 67.02 – *Messidor Hôtel* ***A**, 330, rue de Vaugirard. Vau 03-74 – *Rosaria Hôtel* ***A**, 42, boulevard Garibaldi. Suf 20-10 – *Studio Hôtel* ***A**, 25, rue Alain-Chartier. Vau 66-48 – *Hôtel Terminus Vaugirard* ***A**, 403, rue de Vaugirard. Vau 18-72 – *Hôtel Trianon* ***A**, 22, avenue du Maine. Lit 95-52 – *Unic Hôtel* ***A**, 11, rue Juge. Seg 68-37 – *Aviatic Hôtel* ***B**, 15 bis, boulevard Victor. Vau 43-73 – *Armor Hôtel* ***B**, 20, rue de l'Arrivée. Lit 59-45 – *Hôtel des Aviateurs* ***B**, 1, rue Léon-Delagrange. Vau 39-97 – *Epoque Hôtel* ***B**, 34, rue Rouelle.

Suf 10-09 – *Idéal Hôtel* *B, 96, avenue Emile-Zola. Vau 09-79 – *Modern Hôtel* *B, 21, rue Sextius-Michel. Seg 74-87 – *Mondial Hôtel* *B, 136, boulevard de Grenelle. Seg 51-35 – *Hôtel du Mont-Blanc* *B, 11, boulevard Victor. Vau 16-79 – *Pacific Hôtel* *B, 11, rue Fondary. Suf 20-49 – *Hôtel du Parc* *B, 58, rue de la Fédération. Seg 96-68 – *Hôtel de la Place* *B, 6, place Bienvenue. Lit 62-94 – *Hôtel Principal* *B, 7, rue du Général-Beuret. Vau 29-32 – *Printania Hôtel* *B, 142, boulevard de Grenelle. Seg 66-11 – *Yvett's Hôtel* *B, 41, rue Alain-Chartier. Vau 43-00 – *Hôtel du Commerce* *C, 29, avenue du Maine. Lit 46-09 – *Excelsior Hôtel* *C, 82, rue Saint-Charles. Vau 59-57 – *Lux Hôtel* *C, 37, rue du Hameau. Vau 44-56 – *Star Hôtel* *C, 87, avenue Emile-Zola. Vau 48-22.

16e arrondissement

Princess Hôtel ****L, 10, rue de Presbourg. Kle 91-56 – *Hôtel Raphael* ****L, 17, avenue Kléber. Kle 07-70 – *Hôtel Majestic* ****B, 36, rue La Pérouse. Kle 08-37 – *Hôtel Baltimore* ****C, 88 bis, avenue Kléber. Adr. Télégr. Baltimotel. Kle 83-33 – *Hôtel Iéna* ****C, 28, avenue d'Iéna. Kle 45-50 – *Hôtel La Pérouse* ****C, 40, rue de La Pérouse. Pas. 43-68 – *The Mayfair Hôtel* ***A, 5, rue Copernic. Kle 86-10 – *Hôtel Waldorf* ***B, 63, avenue Marceau. Pas 15-67 – *Hôtel Home Pergolese* ***C, 2, Villa Dupont. Pas 89-77 – *Hôtel Magellan* ***C, 59, avenue Marceau. Kle 82-44 – *Hôtel Massenet* ***C, 5 bis, rue Massenet. Aut 53-61 – *Hôtel Régina de Passy* ***C, 6, rue de La Tour. Tro 42-94 – *Hôtel Sylva Pergolèse* ***C, 3, rue Pergolèse. Pas 38-12 – *Hôtel Victor Hugo* ***C, 20, avenue Victor-Hugo. Kle 84-21 – *Hôtel Belmont* **A, 28-30, rue Bassano. Kle 88-15 – *Hôtel du Bois* **A, 11, rue du Dôme, Adr. Télégr. Oteduboi. Pas 31-96 – *Hôtel du Bois de Boulogne* **A, 164, avenue Malakoff. Pas 23-85 – *Hôtel Cécil* **A, 30, rue Saint-Didier. Kle 40-76 – *Hôtel Farnese* **A, 32, rue Hamelin. Pas 98-27 – *Hôtel Galilée* **A, 41-43, rue Galilée, Adr. Télégr. Hôtelgalilée. Kle 87-35 – *Hôtel Hamelin* **A, 44, rue Hamelin. Pas 61-61 – *Hôtel Mont Fleuri* **A, 21, avenue de la Grande-Armée. Kle 88-10 – *Hôtel Pavillon Villejust* **A, 46, rue Paul-Valéry. Pas 62-14 – *Hôtel Sévigné* **A, 6, rue de Belley. Pas 69-25 – *Hôtel Talbot* **A, 8, rue des Patures. Aut. 19-80 – *Hôtel Villa Marceau* **A, 37, avenue Marceau. Cop 43-37 – *Villa Saint-Honoré d'Eylau* **A, 84, avenue Victor-Hugo. Kle 85-45 – *Hôtel King George* **B, 13, rue Jean-Giraudoux. Pas 49-03 – *Hôtel Louis-David* **B, 10 ter, rue Louis-David. Tro 35-39 – *Hôtel Martha* **B, 97, rue Lauriston.

Kle 83-30 - *Hôtel Nicolo* **B, 3, rue Nicolo. Aut. 83-40 - *Grand Hôtel de Passy* **B, 10, rue de Passy. Aut 20-47 - *Hôtel Passy Home* **B, 21, rue Félicien-David. Aut 52-15 - *Hôtel Verdin* **B, 102, avenue Victor-Hugo. Pas 19-86 - *Hôtel Vermont* **B, 11, rue du Bois de Boulogne, Adr. Télégr. Hôtel-vermont. Kle 99-75 - *Hôtel Villa Jules-Janin* **B, 12, avenue Jules-Janin. Tro 21-92 - *Hôtel Villa Stella* **B, 16, rue Chaligny. Pas 46-34 - *Hôtel Singer* **C, 36, rue Singer. Aut 43-05 - *Auteuil Hôtel* **C, 76, rue d'Auteuil. Aut 64-42 - *Hôtel Keppler* **C, 12, rue Keppler, Adr. Télégr. Hokeppler. Pas 38-19 - *Hôtel Malakoff* **C, 3, avenue Raymond-Poincaré. Pas. 32-96 - *Hôtel de la Porte Saint-Cloud* *A, 21, rue Gudin. Aut. 78-64 - *Hôtel Beauséjour* *A, 99, rue du Ranelagh. Aut 14-39 - *Hôtel Beauvais* *A, 1, rue d'Argentières. Pas 51-73 - *Hôtel Cimarosa* *A, 79, rue Lauriston. Pas 28-38 - *Family Hôtel* *A, 2, rue Lapérouse. Pas 14-14 - *Hôtel Floride* *A, 14, rue Saint-Didier. Pas 23-36 - *Hôtel Gavarni* *A, 5, rue Gavarni. Aut 17-85 - *Lux Hôtel* *A, 155, avenue Malakoff. Pas 87-71 - *Pension Hawkes* *A, 7, avenue du Président-Wilson. Pas 99-14 - *Pavillon Mozart Hôtel* *A, 110, avenue Mozart. Jas 85-79 - *Hôtel du Point du Jour* *A, 11, rue Claude-Terrasse. Aut 77-73 - *Queens Hôtel* *A, 4, rue Bastien-Lepage. Aut 28-33 - *Régilla Hôtel* *A, 155, avenue de Versailles. Aut 39-43 - *Hôtel Pension Ribera* *A, 37, rue Ribera. Jas 87-46 - *Hôtel du Rond-Point de Longchamp* *A, 86, rue de Longchamp. Kle 10-35 - *Hôtel de Boulaivilliers* *B, 12, rue de Boulaivilliers. Aut. 57-98 - *Hôtel de Chartres* *B, 8, rue du Dôme. Pas 70-34 - *Copernic Hôtel* *B, 20, rue Copernic. Pas 98-46 - *Hôtel Courbet* *B, 4, rue Gustave-Courbet. Pas 84-11 - *Le Petit Murat Hôtel* *B, 119 bis, boulevard Murat. Aut 12-32 - *Hôtel Poussin* *B, 52, rue Poussin. Aut 30-46 - *Hôtel du Ranelagh* *B, 56, rue de l'Assomption. Aut 31-63 - *Ribéra Hôtel* *B, 66, rue La Fontaine. Aut. 29-50 - *Le Versailles Hôtel* *B, 193, avenue de Versailles. Aut 03-28.

17e arrondissement

Hôtel Cécilia ***A, 11, avenue Mac-Mahon. Eto 32-10 - *Hôtel Mercédès* ***B, 128, avenue Wagram. Wag 25-31 - *Splendid Hôtel* ***B, 1 bis, avenue Carnot. Mar 34-66 - *Splendid Hôtel* ***B, 1 bis, avenue Carnot. Eto 14-56 - *Terrass Etoile Hôtel* ***B, 74-76, avenue de la Grande-Armée. Eto 16-00 - *Hôtel Les Acacias* ***C, 47, rue des Acacias, Adr. Télégr. Acaciotel. Eto 45-98 - *Hôtel Balmoral* ***C, 6, rue Général-Laurezac. Eto 30-50 - *Hôtel de Banville* ***C, 166, boulevard Bertier. Gal. 70.16 - *Hôtel Belfast* ***B, 10, avenue Carnot,

Adr. Télégr. Belfastotel. Eto 12-10 - *Hôtel Belgravia* ***C, 49, rue Poncelet. Car 91-30 - *Hôtel Astor* **A, 36, rue Pierre-Demours. Car 44-93 - *Hôtel Astrid* **A, 27, avenue Carnot. Eto 56-20 - *Hôtel Campbell* **A, 3, rue Collette. Mar 43-08 - *Hôtel Chazelles* **A, 31, rue de Chazelles. Car 31-80 - *Hôtel de Chevreuse* **A, 9-11, passage Doisy. Eto 53-46 - *Grand Hôtel de Chicago* **A, 99 bis, rue de Rome. Car 49-52 - *Hôtel de Demours* **A, 14, rue Pierre-Demours. Eto 19-26 - *Miami Hôtel* **A, 56, rue des Acacias. Eto 36-26 - *La Régence Etoile Hôtel* **A, 24, avenue Carnot. Eto 20-56 - *Regent's Garden* **A, 6, rue Pierre-Demours. Eto 48-03 - *Grand Hôtel Résidence* **A, 6, rue Dulong. Car 13-85 - *Hôtel Stella* **A, 20 avenue Carnot. Gal 84-50 - *Hôtel Little Savoy* **B, 8, rue du Mont-Dore. Mar 07-67 - *Hôtel Ramses* **B, 6, rue des Moines. Mar 51-63 - *Hôtel Triumph's* **B, 1 bis, rue Troyon. Eto 19-85 - *Hôtel Villiers Champéret* **B, 139, avenue de Villiers. Eto 00-60 - *Hôtel Bon Séjour* **C, 19, avenue de Wagram. Eto 10-44 - *Hôtel Camélia* **C, 3, rue Darcet. Mar 25-21 - *Empir's Hôtel* **C, 3, rue Montenotte. Eto 14-55 *Hôtel Etoile Mac-Mahon* **C, 9, avenue Mac-Mahon. Eto 26-36 - *Hôtel Excelsior* **C, 51, boulevard Péreire. Wag 54-82 - *Greiner Hôtel* **C, 101, avenue des Ternes. Eto 56-58 - *Hôtel Imperia* **C, 18, rue Brey. Eto 16-70 - *Monceau Modern Hôtel* **C, 6, rue Léon-Jost. Wag 28-24 - *Hôtel Neva* **C, 14, rue Brey. Eto 28-26 - *Hôtel Phénix* **C, 9, rue du Général-Lanrezac. Eto 47-63 - *Hôtel Verniquet* **C, 3, rue Verniquet. Eto 26-30 - *Hôtel des Colonies Françaises* *A, 36, rue Saint-Ferdinand. Eto 12-66 - *Hôtel des Deux Acacias* *A, 28, rue de l'Arc-de-Triomphe. Eto 01-85 - *Glasgow Hôtel* *A, 3, rue de la Félicité. Car 50-74 - *Hôtel Grand Carnot* *A, 18, rue Léon-Jost. Car 87-29 - *Hôtel Grande Armée* *A, 269, boulevard Péreire. Eto 26-18 - *Hôtel Massilia* *A, 24, rue Darcet. Mar 52-99 - *Hôtel de la Plage Péreire* *A, 184, rue de Courcelles. Wag 65-30 - *Hôtel Printania* *A, 22, rue du Débarcadère. Eto 39-90 - *Hôtel Prony* *A, 103 bis, avenue de Villiers. Car 35-55 - *Quiétude Hôtel* *A, 18, rue Berzelius. Mar 25-19 - *Hôtel Résidence Villiers* *A, 68, avenue de Villiers. Wag 87-72 - *Riviera Hôtel* *A, 55, rue des Acacias. Eto 45-31 - *Hôtel Trianon* *A, 7 bis, rue de l'Etoile. Eto 17-15 - *Villa de la Plaine Monceau* *A, 43, rue Jouffroy. Wag 11-00 - *Hôtel du Bel Air* *B, 9, rue Tarbé. Wag 41-74 - *Hôtel de l'Europe* *B, 4, rue Cardinet. Wag 54-47 - *Hôtel Guyot* *B, 4, rue Médéric. Wag 69-13 - *Hôtel Palma* *B, 46, rue Brunel. Eto 29-93 - *Hôtel La Régence* *B, 83, boulevard Berthier. Eto 33-83 - *Rena Hôtel* *B, 14, rue d'Armaille. Eto 21-64 - *Hôtel La Résidence* *B, 130, avenue de Villiers. Gal 62-24 -

Stella Hôtel *B, 21, avenue de Clichy. Mar 16-67 – *Hôtel de Turin* *B, 9, rue Caroline. Mar 49-66 – *Villa Sainte Marie* *B, 71, rue Legendre. Mar 30-19 – *Hôtel Villaret* *B, 14, rue des Acacias. Eto 41-81 – *Hôtel d'Armaille* *C, 28, rue d'Armaille. Eto 11-80 – *Pax Hôtel* *C, 20, rue Nollet. Mar 67-08.

18e arrondissement

Terrass Hôtel ***C, 12-14, rue Joseph-de-Maistre. Mon 72-85 – *Hôtel Daniel* **A, 18, rue Caulaincourt. Mon 72-76 – *Hôtel Radio* **A, 64-66, boulevard de Clichy. Mon 53-80 – *Hôtel Alsina* **B, 39, rue Junot. Mon 57-45 – *Hôtel Stevia* **B, 171, rue Ordener. Mon 17-94 – *Hôtel Bourges* **C, 100, boulevard Rochechouard, Adr. Télégr. Otelbourg. Mon 27-20 – *Hôtel Luxia* **C, 8, rue Séveste. Mon 84-24 – *Hôtel André Gill* *A, 4, rue André-Gill. Mon 42-90 – *Hôtels Becquerel* *A, 4-6, rue Becquerel. Mon 21-88 – *Hôtel Flore* *A, 108, rue Lamarck. Mon 40-62 – *Hôtel Maison Dorée* *A, 66, boulevard Barbès. Mon 17-45 – *Métropol Hôtel* *A, 52, boulevard de Clichy. Mon 45-43 – *Hôtel des Olympiades* *A, 22, square Clignancourt. Mon 65-91 – *Titania Hôtel* *A, 70 bis, boulevard Ornano. Mon 43-22 – *Grand Hôtel d'Orient* *B, 2, rue Aristide-Briant. Mon 44-05 – *Hôtel Prima* *B, 29, rue Lepic. Mon 44-64 – *Rodez Hôtel* *B, 55, rue des Cloys. Mon 53-70 – *Hôtel Roma* *B, 101, rue Caulaincourt. Mon 02-90 – *Hôtel Tholoze* *C, 24, rue Tholoze. Mon 74-83.

Interior Decorators

Arbus, 75, boulevard Saint-Honoré. ELY 46-49.
Leleu, 65, avenue Franklin-Roosevelt. ELY 04-03.
Jean Royère, 182, Faubourg-Saint-Honoré. ELY 82-59.
Parteneuve, 47, rue de Lisbonne, Paris, VIII^e. CAR 04-65.

International Organisations

In recent years Paris has become, because of its geographical position and the amenities it offers, an international centre of great activity.

Although the headquarters of UNO are in America two assemblies have been held in Europe, both in Paris: the first in 1948 and the second in 1951. Both took place in the Palais de Chaillot which was altered and enlarged for the occasion. Should a similar event be staged in the future a special building would probably have to be built.

One of the most important organisations of the United Nations, UNESCO (*United Nations Educational, Scientific and Cultural Organisation*) has its permanent headquarters in Paris at 19,

Avenue Kléber. It organises in the capital congresses, assemblies, exhibitions and all kinds of other activities connected with international culture.

Other organisations which are more particularly "European" in character have settled in Paris, such as O.E.E.C. (*Organisation for European Economic Cooperation*), in the Château de la Muette; E.C.A. (*Economic Cooperation Administration*), the American organisation responsible for the implementation of the Marshall Plan.

In the military sphere SHAPE (*Supreme Headquarters Atlantic Pact, Europe*) is established near Paris, at Roquencourt and Louvenciennes.

International conferences in Paris are usually held either at the Quai d'Orsay or the Palais Rose, which was built for Boni de Castellane on the edge of the Bois de Boulogne, in the style of the Petit Trianon at Versailles.

Lectures

Université des Annales (offices: 45, Rue de la Boétie). The lectures, which are for the most part on historical, artistic or literary subjects, are given in the *Salle Gaveau* by the greatest experts in these subjects.

Conférence des Ambassadeurs: usually on politics. They are given in the Théâtre des Ambassadeurs, at irregular intervals.

Société des Gens de Lettres: founded by Balzac to bring writers together and look after their interests. It is established in the Hôtel de Massa, 38, Rue du Faubourg-Saint-Jacques, XIV^e.

Libraries

We list in alphabetical order the most important of the many libraries in Paris. To gain entry to some of these certain formalities may have to be completed, and one must always be able to produce some recent identification papers or document, with a photograph. The days and times of opening are indicated in the list (these libraries are closed, unless special mention is made to the contrary, on Sundays, public holidays etc...).

de l'Arsenal: attached to the Bibliothèque Nationale. specialises in literature and the theatre. 1 and 3, Rue de Sully, IV^e. From 10 a.m. to 5 p.m.—closed from 1st to 15th September. Membership card required but these can be obtained at the library on request.

d'Art et d'Archéologie (University) of Paris: 3, Rue Michelet, VI^e. Weekday afternoons from 2 to 6. *Only open to visitors holding permit from the Paris University.*

- du Conservatoire National des Arts et Métiers*: 292, Rue Saint-Martin, III^e. Weekdays from 2 to 7.30 p.m. Sundays from 10 to 12.30 a.m. Closed during month of August.
- du Conservatoire National de Musique*: 14, Rue de Madrid, VIII^e. From 10 a.m. to 5 p.m. Closed from Palm Sunday until the first Sunday after Easter.
- de l'Ecole Nationale Supérieure des Beaux-Arts*: 14, Rue Bonaparte, VI^e. From 1 to 7 p.m. from 15th October to 31st July.
- de l'Ecole Nationale Supérieure des Mines*: 60, Boulevard Saint-Michel, VI. From 9.30 to 12 a.m. and from 1.30 to 5 or 6 p.m. according to the season. Closed in the afternoon during the month of August, and for the whole of September.
- de la Faculté de Médecine*: 12, Rue de l'Ecole de Médecine, VI^e. From 1.30 to 7 p.m. Closed during August. Open from 2 to 6 p.m. during September. In theory reserved for the students of the Faculty of Medicine but others are admitted if sufficiently valid reasons are produced.
- Forney*, 12, Rue Titon, XI^e. From 1.30 to 8.30 p.m. Saturdays from 10 a.m. to 8.30 p.m.
- Historique de la Ville de Paris*: 29, Rue de Sévigné, III^e. From 9.30 a.m. to 6 p.m.
- de l'Institut de France*: 23, Quai de Conti, VI^e. Mondays, Wednesdays, Thursdays and Fridays from 12 to 6 p.m. Closed from 15th August to 30th September. Members only.
- Mazarine*: 1, Quai de Conti, VI^e. From 10 a.m. to 5 p.m. Closed on Saturday afternoons from 16th September to 1st October.
- du Museum National d'Histoire Naturelle*: 36, Rue Geoffroy-St-Hilaire. From 9.30 a.m. to noon and from 1.30 to 5 p.m. except for seven days preceding and following Easter Sunday. Also closed during August and September.
- Nationale*: 58, Rue de Richelieu, II^e. The times of opening and closing vary according to the different departments. From 9 a.m. to 6 p.m. for printed matter, periodicals and manuscripts; from 10 a.m. to 5 p.m. for prints. Medals: closed from 12 to 1.30 p.m. and then at 4.45 p.m. Geography: closed from 12 to 2 p.m.

The Bibliothèque Nationale is shut for a fortnight starting from the second Monday after Easter. This library is encyclopaedic and holds a copy of every single work published in France. It is very difficult to obtain a permanent entrance

card but it is possible, on specifying the purpose and nature of the work intended, to obtain permission to use the library for one day.

de l'Opéra: Place Charles-Garnier, IX^e. From 10 a.m. to 5 p.m. except for the fortnight following the second Monday after Easter.

Polonaise: 6, Quai d'Orléans, IV^e. From 2 to 6 p.m. and Saturdays from 9 to 12 a.m.

Sainte-Geneviève: 10, Place du Panthéon, V^e. From 10 a.m. to 10 p.m.

N.B. From 15th July to 1st October open only from 1 to 10 p.m. and closed completely from 15th to 31st August.

This library, which is also encyclopaedic, is attached to the Bibliothèque de l'Université de Paris and is reserved for students and professors.

Thiers (annexed to that of the Institut de France): 27, Place St-Georges. From 1.30 to 5.30 p.m. on Wednesdays and Thursdays from 15th September to 15th April. Same times on Tuesdays, Wednesdays and Thursdays from 15th April to 13th July. Closed from 14th July to 15th September.

Touring-Club de France: 65, Avenue de la Grande-Armée, XVI^e. From 9 to 12 a.m. and 2 to 6 p.m. Closed from 16th to 31st August.

Union Centrale des Arts Décoratifs: Pavillon de Marsan, 107, Rue de Rivoli, I^{er}. From 10 a.m. to 12 (except Mondays) and from 1.45 to 5.30 p.m. Closed during August.

Université de Paris (usually called the *Bibliothèque de la Sorbonne*): 17, Rue de la Sorbonne, V^e. From 10 a.m. to 10 p.m. Closed during university vacations. In theory reserved for the students of the university. Permission to use the library can, however, be obtained if a valid reason is given. Special subjects: Arts and Science.

Lost Property

To retrieve lost property apply at 36, rue des Morillons (XV^e arrondissement; metro Vaugirard) and state when (date and time) and where the article was lost. Describe the article (if it is a glove, bring the other). Identification papers should be produced and foreigners are advised to take their passports. Reward optional: about 10% of the article's value is usual.

Any article found should be handed in to the nearest police station, which will give a receipt.

The "Marché aux Puces"

In the north of Paris the whole of the area from the Porte de la Chapelle to the Porte Saint-Ouen is occupied by an immense open-air market which takes place on Saturdays, Sundays and Mondays and which collects the oddest and most unexpected objects. Works of art of value may be found there as well as the most ordinary things: the essential feature is that there is everything. Bargains are rare, but you may find a particular object for which you have long been searching. Even without buying anything, the sight of the open-air stalls and all the goods, which are often laid out on the ground, is well worth a visit.

Similar to the "Marché aux Puces" is the "Foire de la Ferraille" (old iron) which takes place twice a year (during the week before Easter and eight days in October) between the Place de la République and the Place de la Bastille, mainly on the Boulevard Richard-Lenoir. This is a unique spectacle and, because of the medley of colours on the stalls, has often been painted by artists. It is one of the free and open-air sights of Paris to which the crowds flock.

Metro and Buses

(*R.A.T.P.* stands for *Régie Autonome des Transports Parisiens*).

Metro. For the visitor who does not know Paris this is the cheapest and most convenient form of transport and one in which it is impossible to lose oneself (see plan on the end-papers at the back of the guide). Ample and clear signs make it easy to find your way about, whether the route is direct or whether you have to change; it will nearly always be unnecessary to change more than once or twice. There is a diagram of the line in each coach. The metro employees will provide all further information required. In each class there is only one fare, whatever the distance travelled. There are two classes: the 1st class coaches are red and are always in the middle of the train—the place where they stop is indicated by a small notice on the platform; the 2nd class coaches are green. It is cheaper to buy books of tickets (five tickets, of which each can be used twice) than to buy single tickets. During rush-hours on weekdays there are trains every two minutes and at other times every five or ten minutes. On Sundays and holidays the trains run with the same frequency as on weekdays during the non-rush-hours. An automatic gate shuts at the entrance to the platform the moment a train draws in. Smoking is allowed on the platforms but not in the trains.

The metro opens at 5.30 a.m. and shuts between 0.30 and 1.15 a.m. according to the lines).

In the metro it is not allowed (even when, as is too often the case, the trains are overcrowded) to take a seat in the 1st class (red) coach with a 2nd class ticket simply by paying, as was the practice before 1939, the difference between the two fares. The R.A.T.P. regulations decree that a passenger in such a case, even when he spontaneously and immediately offers to pay this difference, is strictly outside the law and he is therefore requested to pay, as well as the additional sum, a contribution towards the administration expenses (this is calculated according to the current rates).

Similarly, a passenger cannot regularise his position by substituting a 1st class ticket, from a book of tickets, for his 2nd class ticket. The ticket inspector will, in accordance with his orders, refuse the 1st class ticket.

Buses. An infinitely more pleasant means of transport than the metro, since it enables the passenger to enjoy the sights of Paris. For long distances it is slightly more expensive than the metro and a certain familiarity with the various bus routes is necessary. There is only one class in the buses. There are about fifty different bus services in Paris, indicated by numbers, and nearly all districts are covered. There are also suburban bus services which start from the gates of Paris; these are indicated by three-figure numbers. Plans of the bus routes may be consulted in the bus shelters (these plans are rather complicated). See also the plan on the end-papers at the beginning of this guide.

While waiting at a bus stop:

If it happens to be one of the many where there are containers holding numbered tickets, take one of these tickets—it will indicate your place in the queue.

If there is no such container, stand in the queue.

All bus stops are request stops. If you wish the bus to stop, make a sign to the driver.

When the bus stops the conductor will call out the ticket numbers as the passengers get into the bus—watch out for your turn. If there are no numbers take your turn in the queue.

Each bus route is divided into sectors or fare stages, which are shown on plans in each bus. The fares, regulations etc. are also shown.

To pay for your fare you can either buy a book of tickets or you can buy tickets singly from the conductor. Each fare stage, or part of a fare stage, is the equivalent of one ticket.

The conductor will punch the number of tickets required for the distance you wish to cover.

Books of tickets and single tickets can be obtained from the conductors on all buses. There are twenty tickets in each book. A ticket from a book of tickets can be used on any day, on any bus route. It is much cheaper to buy books of tickets.

To stop the bus press the bell before reaching the stop you wish to get out at. See that you do not leave anything behind.

Museums

Before listing the principal museums of Paris it may be useful to include a few notes by way of a "subject-index".

Encyclopaedic: The Louvre.

Art in the Middle Ages: Musée de Cluny, Musée des Monuments Français et de la Fresque, Arts décoratifs.

Renaissance: Petit Palais, Arts décoratifs, Jacquemart-André.

XVIIIth Century: Nissim de Camondo, Jacquemart-André, Cognac-Jay, Arts décoratifs.

First Empire: Marmottan.

Impressionists: Jeu de Paume.

XXth Century: Musée d'Art Moderne, Petit-Palais.

Far East: Guimet, Cernuschi, Petit-Palais.

Historical Museums: Musée de l'Histoire de France, Carnavalet, Musée de la France d'Outre-Mer, Musée de l'Assistance Publique.

Scientific Museums: Musée de l'Homme, Palais de la Découverte, Musée des Travaux Publics, Museum National d'Histoire Naturelle, Conservatoire des Arts et Métiers.

Service Museums: Musée de l'Armée, Musée de la Marine.

Art and Education: Musée du Conservatoire, Musée de l'Opéra, Musée de l'Ecole des Beaux-Arts.

Museums on particular subjects: Cabinet des Médailles, Musée Monétaire, Musée Postal, Arts Décoratifs, Musée des Arts et Traditions Populaires.

Museums in the former homes of famous artists and writers: Musées Rodin, Bourdelle, Balzac, Delacroix, Victor Hugo.

In the Environs of Paris:

Museums in palaces, châteaux, etc:

History: Versailles and Trianon, Fontainebleau, Chantilly, Compiègne, Malmaison, Vincennes, Sceaux (Musée de l'Île de France), Saint-Germain-en-Laye (Musée des Antiquités Nationales), Maisons Lafitte, Chaalis.

Ceramics: Musée céramique de Sèvres.

Local museums: Meudon, Montmorency (home of J.-J. Rousseau), Saint-Denis, Suresnes.

PARIS

FINE

Name of Museum	Address	Nearest Metro station	Entrance fee
Antoine-Bourdelle	14 R. Ant.-Bourdelle 15 ^e	Montparnasse-Bienvenue	Free on Sundays. Other days 30 fr.
Arts Décoratifs	Palais du Louvre (<i>Palais de Marsan</i>), 107 Rue de Rivoli, 1 ^{er} .	Palais-Royal, Tuileries	Fr. 30.
Art Moderne	12 Avenue de New-York, 13 Avenue du Président-Wilson, 16 ^e (main entrance).	Alma-Marceau, Iéna	Free on Sundays. Fr. 30 other days.
Cabinet des Médailles	Bibliothèque Nationale, 58 Rue de Richelieu, 1 ^{er}	Bourse	Fr. 20.
Cernuschi	7 Avenue Velasquez, 17 ^e .	Monceau Villiers	Fr. 50. Free on Sundays.
Cluny	24 Rue du Sommerard, 5 ^e	St-Michel Odéon (Cluny station is closed).	Fr. 15 Sundays. Fr. 30 other days.
Cognacq-Jay	25 Bd des Capucines, 2 ^e	Opéra	Fr. 50.

MUSEUMS

ARTS

Days and Times of opening	Purpose of the Museum	Setting
10 a.m.-12, 2-5 p.m. except on Tuesdays and public holidays.	Dedicated to the sculptor's works.	Former studio of Antoine Bourdelle.
Ditto.	Objects of art of all kinds and all times.	The part of the Louvre rebuilt by Lefuel after 1871.
10 a.m.-5 p.m. Closed on Tuesdays and public holidays.	Contemporary French and foreign art since the time of the Impressionists.	Building erected in 1937 by Dondel, Aubert, Viard and Dastugue.
Closed Sundays. Other days 10 a.m.-12, 2-6 p.m.	Greek antiquities Gallo-Roman jewelry and objets d'art; medals and coins from ancient Greek to modern times.	Modern part (by Pascal, 1890) of the Bibliothèque Nationale. The fine panelling from the Cabinet du Roi has been placed in the administration offices.
10 a.m.-12 and 2-4 or 5 p.m. according to season. Closed on Tuesdays.	Chinese art.	Private house built under the Second Empire.
10 a.m.-12.45 and 2-5 p.m. Closed Tuesdays and public holidays.	Art and life in the Middle Ages.	Palais des Thermes (Gallo-Roman era) and Hôtel des Abbés de Cluny (XV century).
10 a.m.-12, 2-5 p.m. except Tuesdays and public holidays.	Painting, sculpture and objets d'art of the XVIII century.	Part of the modern buildings of the "Samaritaine de Luxe", decorated with old panelling.

Name of Museum	Address	Nearest Metro station	Entrance fee
Conservatoire	14 <i>Rue de Madrid</i> , 9 ^e .	Europe	Free.
Ecole des Beaux-Arts	14 <i>Rue Bonaparte</i> , 6 ^e .	St-Germain-des-Près	Fr. 20.
Eugène Delacroix	6 <i>Rue de Furstenberg</i> , 6 ^e	St-Germain-des-Près	Sundays free. Fr. 30 other days.
Guimet	6 <i>Place d'Iéna</i> , 16 ^e .	Iéna	Fr. 30.
Gustave Moreau	14 <i>Rue de la Rochefaucauld</i> , 9 ^e .	Trinité or St-Georges	Fr. 30.
J. J. Henner	43 <i>Avenue de Villiers</i> .	Malesherbes	Fr. 30.
Jacquemart-André	156 <i>Bd Haussmann</i> .	St-Philippe-du-Roule	Fr. 30.
Jeu de Paume	North terrace of the <i>Jardin des Tuileries</i> , on the Concorde side	Concorde	Fr. 30.

Days and Times of opening	Purpose of the Museum	Setting
Thursdays and Saturdays except for public holidays from 1.30-4 p.m. Closed 15th August-15th September.	Collection of old musical instruments having artistic or historic values. Scores, manuscripts.	Former Jesuit college built in the XIX century.
Thursdays, 2-4 p.m. with a guide.	Fragments of architecture and sculpture, in courtyards and gardens, from monuments which have disappeared. Plaster-casts. Drawings of masters (not shown).	Ecole des Beaux-Arts built by Debret and Duban 1820-26 on site of Augustinian monastery where Lenoir had arranged his museum. Some 17th century work remains.
10 a.m.-12, 2-5 p.m. except Tuesdays and public holidays.	Devoted to the life and works of the famous painter. Collection mostly acquired by purchase.	Former residence and studio of Eugène Delacroix.
10 a.m.-5 p.m. Closed on Tuesdays and public holidays.	Art from the Far East: India, China, Japan, etc.	Modern building (1885).
2-4 p.m. except on Sundays and Tuesdays and public holidays.	Devoted to the work of Gustave Moreau.	Former house of the artist.
10 a.m.-4 p.m. except on Tuesdays.	Devoted to the works of this painter (1829-1905).	
1-4 or 5 p.m. according to season. Closed on Fridays.	Paintings, sculptures and objets d'art of XVIII century and the Italian renaissance.	Former residence of Edward André and his wife, Nèlie Jacquemart. Built by André (1870) to house his collection.
10 a.m.-5 p.m. except on Tuesdays and public holidays.	Annex of the Musée du Louvre. Impressionist school of painting.	Exhibition gallery arranged in the former Jeu de Paume (1851).

Name of Museum	Address	Nearest Metro station	Entrance fee
Louvre	<i>Palais du Louvre.</i> Main entrance: Pavillon Denon, square du Carrousel or Porte Barbet de Jouy, 36 Quai du Louvre, 1 ^{er} .	Louvre Palais-Royal	Free on Sundays. Fr. 50 other days. Between 100 and 120 fr. extra for the "Louvre at night".
Marmottan	2 <i>Rue Louis-Bollly</i> , 16 ^e .	La Muette	Fr. 30.
Monétaire	11 <i>Quai de Conti</i> , 6 ^e .	Pont-Neuf	Free.
Monuments Français	Palais de Chaillot (aile ouest), <i>place du Trocadéro</i> , 16 ^e .	Trocadéro	Fr. 30. Temporary exhibitions are extra.
Nissim-de-Camondo	63 <i>Rue de Monceau</i> , 17 ^e .	Monceau	Fr. 30.
Opéra	<i>Place Charles-Garnier.</i>	Opéra	Fr. 30.
Orangerie	South terrace of Jardin des Tuileries, Concorde side.	Concorde	Usually 20 fr. for the Nymphéas; varies for exhibitions.

Days and hours of opening	Purpose of the Museum	Setting
10 a.m.-5 p.m. Closed on Tuesdays. To visit "The Louvre at night" consult notices which announce which rooms will be lit.	Six departments: Asiatic antiquities, Egyptian antiquities, Greek and Roman antiquities, Sculpture, Objets d'Art, Painting and Drawing. (Consult plans of rooms.)	The Palais du Louvre, built by all the sovereigns of France, from Charles V to Napoleon III.
2-5 p.m. on Thursdays and Sundays. Closed in winter.	Mainly art of the First Empire.	Private house; XIX century.
1-5 p.m. on Mondays, Fridays and Saturdays, 3-5 p.m. on Tuesdays and Thursdays. Closed Wednesdays.	Ancient and modern coins.	Hotel des Monnaies by Antoine (1771). Fine interior decoration.
10 a.m.-5 p.m. Closed on Tuesdays and public holidays.	Plaster casts of the most important French sculptures since the Middle Ages. Copies of Romanesque frescoes.	The new Palais de Chailiot (1937) by Carlu, Boileau and Azéma.
Tuesdays, Thursdays, Saturdays, 1-5 p.m. Sundays 10 a.m.-12, 2-5 p.m. Closed on public holidays.	Artistic reconstruction of an XVIII century residence, with furniture and works of art.	Private home of the Comte de Camando, built (1910) in XVIII-century style.
10 a.m.-5 p.m.	History of the building and its repertoire.	The rooms of the Pavillon de l'Empereur.
10 a.m.-4 p.m. in winter and 5 in summer. (These times are valid for temporary exhibitions but may vary for Claude Monet's <i>Nymphéas</i>). Closed on Tuesdays.	Paintings by Claude Monet: "Les Nymphéas". Temporary exhibition in other rooms.	Exhibition gallery in former Orangery, identical with the Jeu de Paume and built at the same time (1851).

Name of Museum	Address	Nearest Metro station	Admission fee
Petit Palais	<i>Avenue Alexandre-III, 8^e</i>	Champs-Élysées-Clémenceau	Usually fr. 50. Varies for exhibitions. "
Rodin	<i>77 Rue de Varenne, 7^e.</i>	Invalides, St-François-Xavier	Fr. 30.

ETHNO

Arts et Traditions populaires	Palais de Chaillot (basement of west wing). <i>Place du Trocadéro, 16^e.</i>	Trocadéro	Varies according to exhibitions.
Musée de l'Homme	Palais de Chaillot (east wing). <i>Place du Trocadéro, 16^e.</i>	Trocadéro	Fr. 30. The exhibition in the vestibule is free.

HIS

Musée de l'Armée	Hôtel des Invalides (Esplanade des Invalides), 8 ^e .	Invalides	Divided into sections fr. 10 per section.
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Days and hours of opening	Purpose of the Museum	Setting
Usually from 10 a.m.-5 or 6 p.m. Times vary according to the temporary exhibitions which occupy several of the rooms. Sometimes shut when these exhibitions are being prepared. Closed on Tuesdays.	Paintings and objets d'art of the Middle Ages, the Renaissance and the XVIII century. Prints (Dutuit collections), XVIII century objets d'art (Tuck collection), modern sculpture and painting.	Built by Girault for the 1900 exhibition.
1-5 or 6 p.m. according to season. Closed on Tuesdays.	Devoted to Rodin's works.	Hôtel Biron, built (1728) by Jacques Gabriel and Aubert. Fine garden.

GRAPHY

Varies (see exhibition posters).	The collections are shown only in the form of temporary exhibitions, with regional or traditional themes.	Basement of a wing of the new Palais de Chaillot, built (1937) by Carlu, Boileau and Azéma.
10 a.m.-5 or 6 p.m. according to season. Closed on Tuesdays.	Ethnography and Anthropology. Man, his origin and his way of life.	One wing of the new Palais de Chaillot (see above).

TORY

10 a.m.-12 and from 1.30 p.m. (1 on Sundays). Closed on Tuesdays and public holidays.	History of the French army, its campaigns, equipment, uniforms, etc.	In part of the Hôtel des Invalides, one of the finest buildings in Paris, built by Libéral Bruant and Mansart (1671-1685).
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Name of Museum	Address	Nearest Metro station	Admission fee
Assistance publique	47 <i>Quai des Tourelles</i> , 4 ^e	Pont Marie	Fr. 30. Free on Sundays. "
Balzac	47 <i>Rue Raynouard</i> , 16 ^e .	Passy La Muette	Fr. 30.
Carnavalet	23 <i>Rue de Sévigné</i> , 3 ^e .	Saint-Paul	Fr. 30. Free on Sundays.
France d'outre-mer	283 <i>Av. Daumesnil</i> , 12 ^e .	Porte Dorée	Fr. 30.
Histoire de France	Archives Nationales, 60 <i>Rue des Francs-Bourgeois</i> , 3 ^e .	Hôtel de Ville Rambuteau	Fr. 30.
Marine	Palais de Chaillot (west wing), <i>Place du Trocadéro</i> , 16 ^e .	Trocadéro	Fr. 30.
Musée Postal	4 <i>Rue St-Romain</i> , 7 ^e	Vaneau	Fr. 30.

Days and hours of opening	Purpose of the Museum	Setting
10 a.m.-12, 2-5 p.m. Closed on Tuesdays and public holidays.	Contains one of the largest collections of antique pharmaceutical jars in France; also fragments of the old Hôpital de la Charité.	Former convent of the Filles de Ste Geneviève. Fine XVIII building attributed to François Mansart.
1.30-5 p.m. Closed on Mondays and during August.	Personal belongings of Balzac and illustrations for his works.	House in which Balzac lived from 1840-1847.
10 a.m. to 12, 2 to 5.30 or 6 p.m. according to season. Closed on Tuesdays.	The history of Paris illustrated by pictures, drawings and various objects. Extensive collections from the Revolution.	The old Hôtel Carnavalet built by P. Lescot and enlarged by F. Mansart. Old buildings from other parts of France have been moved here and added to it.
2-5.30 p.m.. Closed on Tuesdays and public holidays.	History of French colonisation. Geographical and ethnographical panorama of Overseas France.	Built by Laprade and Jaussely for the 1931 exhibition.
10 a.m. to 4 p.m. in winter and to 5 p.m. in summer for groups of visitors (permission has to be obtained). Free on Sundays from 1-4 p.m.	Historical documents.	The Hôtel de Rohan and the Hôtel de Soubise, two of the finest houses in the Marais district, built (1704) by Delamair. Magnificent interior decoration by Boffrand.
10 a.m. to 5 or 6 p.m. Closed Tuesdays and public holidays.	Paintings and models of ships, mostly XVII and XVIII century, and all things connected with the history of the Navy.	A wing of the new Palace of Chaillot, built (1937) by Carlu, Boileau and Azéma.
2-6 p.m. Closed on Mondays and Tuesdays.	Philately. History of the Post Office.	The old Hôtel de Choiseul-Praslin (XVIII century).

Name of museum	Address	Nearest Metro station	Admission fee
Victor Hugo	6 <i>Place des Vosges</i> , 3 ^e	St-Paul Bastille	Fr. 30. Free on Sundays.

CRAFTS -

Conservatoire des Arts et Métiers	292 <i>Rue St-Martin</i> , 3 ^e	Réaumur-Sébastopol Arts et Métiers	Free on Sundays. Fr. 16 other days.
Travaux Publics	1 and 3, <i>Av. d'Iéna</i> , 16 ^e	Iéna	Fr. 30.

SCIENCE

Musée Astronomique de l'Observatoire.	<i>Av. de l'Observatoire</i> , 5 ^e	Port-Royal Denfert-Rochereau	
Musées d'Histoire Naturelle	57 <i>Rue Cuvier</i> , 5 ^e	Jussieu	
Palais de la Découverte	Grand Palais des Champs-Élysées. <i>Av. Fr.-D.-Roosevelt</i> , 8 ^e .	Franklin-D.-Roosevelt.	Fr. 30.

Days and hours of opening	Purpose of the Museum	Setting
10 a.m. to 12.30, 2-5 p.m. Closed on Tuesdays.	Furniture designed by Victor Hugo; illustrations of his works and a remarkable collection of his own drawings.	The house on the second floor of which Victor Hugo lived 1832-1848.

PUBLIC WORKS

1.30-5.30 p.m. on weekdays. 10 a.m.-5 p.m. on Sundays.	History of the various industries, crafts and inventions (clocks).	The church of the old priory of St-Martin-des-Champs (XII-XIII centuries) and conventual buildings erected by Antoine (XVIII century).
1.30 to 5.30 p.m. Closed on Fridays.	Public works: bridges, dams, etc.	Built (1936-1948) by Auguste Perret.

NCE

2 p.m. on the first Saturday of each month. Special permission must previously be obtained from the Director.	Mainly devoted to the history of French astronomy.	A few rooms in the Observatory built (1668-1672) by Claude Perrault.
1.30-5.30 p.m. Closed on Tuesdays.	Natural history, zoology, botany, etc.	
10 a.m. to 12 and 2-6 p.m. Closed on Fridays. Lectures and special demonstrations as announced.	Panorama and synthesis of sciences and modern inventions.	Part of the Grand Palais built by Deglane, Louvet and Thomas for the 1900 exhibition.

Political Assemblies

The Fourth Republic has four assemblies of which three are in Paris: the *Assemblée Nationale*, the *Conseil de la République* and the *Conseil Economique*; the fourth, the *Union Française*, is at Versailles. Their meetings are public, but the visitor must obtain an admission card from a deputy or a senator, or from the fiscal department. Those admitted are conducted by an usher to the gallery overlooking the hall where the meeting takes place. It is forbidden to unfold a newspaper, to clap or to make any demonstration whatsoever. The president reserves the right to have the gallery cleared.

Postal Information

The main administration offices of the post office, the Postes, Télégraphes, Téléphones (known as the P.T.T.) are at 20, Rue de Ségur, VII (SEG 16-40 and INV 78-60).

The main post office, however, is in the Hôtel des Postes, 59, Rue du Louvre (GUT 84-60).

Written complaints about the services or personnel of the P.T.T. should be addressed to the Directeur Régional des Services Postaux, 19, Rue d'Alleray, XIV.

Complaints or claims relative to letters (or other goods dispatched), either addressed to or dispatched from Paris, should be sent to the Hôtel des Postes, 52, Rue du Louvre.

There are eight post offices in each arrondissement in Paris (any policeman, or the tobacconists which sell postage stamps, will indicate where they are). These post offices are open from 8 a.m. to 7 p.m., except on Sundays, and some of them until 11 p.m. for telegrams, telephoning or the Poste Restante. The post offices at the Bourse and at No 103, Rue de Grenelle are open day and night. The main post office at No 52, Rue du Louvre is open every day, including Sundays and holidays. In each arrondissement there is one post office open on Sundays for telegrams, telephoning and the Pneumatic Post.

For urgent communications within Paris or neighbouring districts the pneumatic post should be used. A letter, with stamps equal to three times the value of the normal rate, placed in the pneumatic post-box of a post office, will reach its destination in two or three hours.

Letter-boxes, painted blue, on which are shown the times of the various collections, are placed in the streets (near tobacconists, at cross-roads and on some lamp-posts). They are cleared five times a day (except Sundays) within the following time limits:

- | | |
|----------------------|---|
| (1) 11.15-11.45 a.m. | } The second time indicates when the letters are cleared from the post offices. |
| (2) 4.45- 5 p.m. | |
| (3) 5.40- 6 p.m. | |
| (4) 7.30- 7.50 p.m. | |
| (5) 7.40- 8.30 p.m. | |

On Sundays and holidays there are only two collections: at 3 p.m. and at 4.45 p.m. This applies to the letter-boxes in the street as well as to the post offices.

Only letters and postcards, may be posted in the letter-boxes in the streets. All printed matter, such as newspapers etc., is strictly forbidden. The absence of special boxes for printed matter in the streets of Paris is a serious drawback which the post office authorities seem to be making no effort to remedy.

Postal Deliveries :

(a) *Letters:* Three deliveries a day (except on Sundays and holidays), at 7.45 a.m., 9.45 a.m. and 3.30 p.m.

(b) *Printed matter:* also three deliveries a day, at 7.15 and 9.30 a.m. and 3.30 p.m.

A letter addressed to *Poste Restante, Paris*, with no other indication, always goes to the Hôtel des Postes, 52, Rue du Louvre.

Air Mail:

All post offices have full details giving the times of the aircraft departures, the routes followed and the times taken. This information can also be obtained by telephoning the "Centre de Renseignements postaux" (post office information centre) at Etoile 84-00.

Telephones

There are public call-boxes in all the post offices, cafés, railway stations and big shops and in some of the metro stations. Metal discs for use in these call-boxes may be bought at the counter, or ticket-office, where the call-box stands.

Railways

Société Nationale des Chemins de Fer Français (S.N.C.F.).
Main Line stations:

Northern Region: *Gare du Nord*, Rue de Dunkerque and Place de Roubaix. For the resorts on the north coast, from Tréport to Dunkerque, and the northern provinces.

Express services for: England, Belgium, Holland, northern Germany and Scandinavian countries (Denmark, Sweden and Norway).

Eastern Region: *Gare de l'Est*, Rue de Strasbourg. For the Champagne province, Lorraine, the Vosges, Alsace, Germany, Switzerland and central Europe.

South-eastern Region: *Gare de Lyon*, 20, Boulevard Diderot: Paris-Lyon-Méditerranée. Electric trains as far as Lyons. For Burgundy, the eastern part of the Massif Central, the Cevennes, the Jura and the Franche-Comté, the Alps, Provence, the Riviera (and thence Corsica and North Africa), Switzerland, Italy, Austria, Yugoslavia and Bulgaria.

South-western Region: *Gare d'Austerlitz*, Quai d'Austerlitz. Orléans-Midi line. The southern part of the line is electrified. For the banks of the Loire, Poitou, Auvergne, the Massif Central (western part), Aquitaine (thence to Morocco via Bordeaux), the Pyrenees and Spain and Portugal (change at Irun).

Western Region: *Gare Montparnasse*, Avenue du Maine. For south Normandy, Brittany, Anjou; *Gare Saint-Lazare*, Rue Saint-Lazare, for north Normandy, the valley of the Seine and England.

Stations for the suburbs:

Gare Saint-Lazare, Rue Saint-Lazare. Electric trains for the west and north-west.

Gare Montparnasse, Place de Rennes. Electric trains for the south-west.

Gare d'Orsay, Quai Anatole-France. Electric trains for the south-east.

Gare des Invalides, Quai d'Orsay and Rue de Constantine. Versailles line.

Gare de la Bastille, Place de la Bastille. Boissy-Saint-Léger line.

Gare du Nord, Rue de Dunkerque and Place de Roubaix. Electric trains for northern suburbs.

Gare de Lyon, 20, Boulevard Diderot. Electric trains for south-east suburbs.

For all information about times, fares etc., telephone LAB 92-00. Available day and night.

Special buses run between the stations.

"Paris Hostesses" welcome travellers arriving on the international trains. They are attached to the reception and information offices of the principal stations, as to the *Aérogare*, and their services are entirely free.

Religion

Roman Catholic. — All information concerning Roman Catholicism may be obtained at the offices of the archbishopric, 32, Rue Barbet-de-Jouy.

Paris is divided into parishes which are more or less the same as the administrative districts. Each has its church to which are often attached several chapels. On Sunday mornings several Masses are celebrated in each church. Times of the Masses in the principal churches of Paris are announced in the "*Semaine Religieuse de Paris*" which is usually on sale in all the churches or sacristies. We indicate below the times at which High Mass is celebrated on Sunday mornings in several of the Paris churches, and also the name of the organist in each church.

Notre-Dame. — H.M. 10 a.m.—Organ plays at 11.15—ORG.:

M. Léonce de Saint-Martin.

Sacré-Cœur—H.M. 9.30 a.m.—ORG.: Mlle Falcinelli.

Saint-Augustin. — H.M. 8.55 a.m. ORG.: Mlle de Chaise-Martin.

Sainte-Clotilde. — H.M. 9.55 a.m. ORG.: M. Langlais.

Saint-Eustache. — H.M. 10.45 a.m. ORG.: M. Marchal.

Saint-François-Xavier. — H.M. 9 a.m. ORG.: M. Litaize.

Saint-Germain-des-Prés. — H.M. 10 a.m. ORG.: M. Reboulot.

Saint-Honoré-d'Eylau. — H.M. 10 a.m. ORG.: M. Noyon.

Saint-Laurent. — H.M. 10 a.m. ORG.: M. Guy Lambert.

Saint-Louis-en-l'Île. — H.M. 10 a.m. ORG.: M. J.L. Arnaud.

Sainte-Madeleine. — H.M. 11 a.m. Organ recital at 12.30. ORG.: M. Mignan.

Saint-Pierre-de-Challot. — H.M. 10 a.m. ORG.: M. Pierron.

Saint-Merry. — H.M. 9 a.m. ORG.: M. Dufourcq.

Saint-Pierre-du-Gros-Caillo. — H.M. 9.10 a.m. ORG.: Mlle Pierront.

Saint-Sulpice. — H.M. 8.50 a.m. ORG.: M. L. Dupré.

Sainte-Trinité. — H.M. 9.50 a.m. ORG.: M. O. Messiaen.

The "Messe des Artistes" is celebrated at 11 a.m. on Sundays

at the *Chapelle des Dominicains*, 222, Rue du Faubourg-Saint-Honoré (with music).

At the *Eglise des Etrangers*, 33, Rue de Sèvres, confessions are heard in all languages. Lists of priests who hear confessions in foreign languages are also displayed in all the big churches. The Catholic churches in Paris make provisions for administering the last sacraments *in extremis*; (for this reason there are often electric bells on the outside walls of the churches which connect with the presbytery. These bells are reserved for urgent requests which may occur after the church is closed).

The following list includes churches where special rites are observed and which are attached either to the Church of Rome or to foreign churches.

Russian Catholics. — Eglise Catholique Russe, 39, Rue François-Gérard, XVI (metro: Jasmin).

English Catholics. — St-Joseph's chapel and mission, 50, Avenue Hoche, VIII (metro: Etoile).

Greek Melchite Catholics. — Eglise St-Julien-le-Pauvre, 1 bis, Rue St-Julien-le-Pauvre, V (metro: St-Michel).

Maronite Catholics. — Eglise Notre-Dame du Liban, 17, Rue d'Ulm, V.

Syrian Catholics. — Eglise St-Ephrem, 17, Rue des Carmes, (metro: Maubert-Mutualité).

German Catholics. — German Catholic Mission, 21, Rue Lhomond, V (metro: Monge).

Dutch Catholics. — 35, Rue du Dr-Heulin, XVII (metro: La Fourche).

Italian Catholics. — Catholic Mission, 46, Rue de Montreuil, XI (metro: Faidherbe-Chaligny).

Luxemburg Catholics. — Eglise St-Joseph, 214, Rue La Fayette, X (metro: Louis-Blanc).

Swiss Catholics. — Catholic Mission, 256, Rue St-Honoré, I (metro: Concorde).

Armenian Catholics. — Crypte des Missions Etrangères, 128, Rue du Bac.

Polish Catholics. — Eglise de l'Assomption, 263 bis, Rue St-Honoré.

Spanish Catholics. — Chapel and mission, 51 bis, Rue de la Pompe, XVI (metro: Muette).

A few catholic organisations are:

J.E.C. (Jeunesse étudiante catholique, the Catholic students' association), 27, Rue Linné.

J.I.C. (Jeunesse indépendante catholique, the Catholic independent youth movement), 14, Rue d'Assas, VI.

J.O.C. (Jeunesse ouvrière catholique, the Catholic young workers' association), Avenue de la Sœur-Rosalie.

The Catholic students of the faculties and the various big schools are usually members of groups whose interests are both religious and cultural. These groups are united to form the *Fédération Française des Etudiants Catholiques (F.F.E.C.)* 61, Rue Madame, where all information on this subject may be obtained.

Protestant Churches

Since there are 49 Protestant churches in Paris and its suburbs we can give here only a selection, bearing in mind, particularly, the needs of those living in the so-called residential districts.

Reformed Churches of France

Oratoire, 147, rue St-Honoré (metro: Louvre).

Temple de l'Etoile: 54, Avenue de la Grande-Armée, XVII (metro: Argentine).

Foyer de l'Âme: 7 bis, Rue du Pasteur-Wagner, XI (metro: Bréguet-Sabin).

Temple de Passy called de l'Annonciation: 19, Rue Cortambert, XVI (metro: Pompe).

Temple du Saint-Esprit: 5, Rue Roquépine, VIII (metro: Saint-Augustin).

Eglise Réformée de Paris, 8 Boulevard Inkermann, Neuilly-sur-Seine.

Lutheran Evangelical Churches of France

Eglise consistoriale de Paris, 16, Rue Chauchat, IX (metro: Richelieu-Drouot).

Eglise de la Rédemption, same address as above.

Eglise de la Résurrection, 8, Rue Quinault, XV (metro: Commerce).

Eglise du Bon-Secours, 20, Rue Titon, XI (metro: Charonne).

Methodist Evangelical Churches of France: 5, Rue Roquépine, VIII (metro: Madeleine).

Le Foyer Populaire Evangélique, 47, Rue de Clichy, IX (metro: Liège).

Chapelle du Luxembourg, 58, Rue Madame, VI (metro: Notre-Dame-des-Champs).

American Churches

American Church, 65, Quai d'Orsay, VII (metro: Alma-Marceau or La Tour-Maubourg).

Sainte-Trinité, 23, Avenue Georges-V, VIII (metro: Alma-Marceau).

Centre de Paris, 12, Rue Guy-de-la-Brosse, V (metro: Jussieu).

Chapelle Saint-Luc, 261, Boulevard Raspail, XIV (metro: Raspail).

British Churches

British Embassy Church, 5, Rue d'Aguesseau, VIII (metro: Madeleine).

Gallican Church, 96, Boulevard Auguste-Blanqui, XIII (metro: Glacière).

Anglican Church, 49, Boulevard Bineau, Neuilly-sur-Seine.

Anglican Church of St-George, 7, Rue Auguste-Vacquerie, XVI (metro: Kléber).

Church of Scotland, 17, Rue Bayard, VIII (metro: Franklin-Roosevelt).

Norwegian and Swedish Church (Lutheran evangelical): 9, Rue Médéric, XVII (metro: Courcelles).

Danish Church, 147, Rue de Grenelle, VII (metro: La Tour-Maubourg).

Dutch Churches

United Reformed Church of the Netherlands, 7, Rue de la Lancette, XII (metro: Nation).

Church of the Netherlands, 17, Rue Bayard, VIII (metro: Champs-Élysées-Clémenceau).

German Church, 25, Rue Blanche, IX (metro: Trinité).

Salvation Army, 76, Rue de Rome, VIII (metro: Europe).

Orthodox Churches

Russian Church, 12, Rue Daru, VIII (metro: Courcelles).

Ukrainian Church of Saint-Wladimir the Great, Rue des Saints-Pères, VI (metro: Saint-Germain-des-Prés).

Greek Church, 5-7, Rue Georges-Bizet, XVI (metro: Alma-Marceau).

- Rumanian Church*, 9 bis, Rue Jean-de-Beauvais, VI (metro: Maubert-Mutualité).
Armenian Church, 15, Rue Jean-Goujon, VIII (metro: Franklin-Roosevelt).
Adventist Church, 130, Boulevard de l'Hôpital, XIII (metro: Campo-Formio).

Jewish Religion

- Association consistoriale israélite de Paris*, 17, Rue Saint-Georges, IX (metro: Notre-Dame-de-Lorette).
Union des Associations culturelles de France et d'Algérie, 44, Rue de la Victoire, IX (metro: Le Peletier).
 Some of the Synagogues are: 44, Rue de la Victoire, IX (metro: Le Peletier) – 15, Rue Notre-Dame de Nazareth, III (metro: Temple) – 21 bis, Rue des Tournelles, IV (metro: Chemin Vert) – 28, Rue Duphot, I (metro: Madeleine) – 10, Rue Pavée, IV (metro: Saint-Paul) – 14, Rue Chasseloup-Laubat – 75, Rue Julien-Lacroix – 13, rue Sainte-Isore.

Moslem Religion

- Mosquée de Paris*, 41, Rue Geoffroy-Saint-Hilaire, V (metro: Jussieu or Monge).

Restaurants

There are innumerable restaurants in Paris, from the luxury establishments with their sophisticated setting and impeccable service to the "prix fixe" and simple eating-houses where a meal can be obtained for a very reasonable sum. In all these the restaurateurs try to satisfy the tastes of a public which is very exacting on this score. The tourist will therefore find, in almost all restaurants, good and well-cooked food at prices which are usually fairly moderate. If he goes at least once, if his budget allows it, to one of the high-class restaurants listed below he may be sure that his most particular requirements will be satisfied.

- La Tour d'Argent*, 15, Quai de la Tournelle, V°. ODE 23-32 (fine view of Notre-Dame, the Cité and the Ile Saint-Louis. Speciality: *Canard au sang*).
La Rôtisserie de la Reine Pédauque, 6, Rue de la Pépinière, IX°. LAB 86-90 (excellent cellar, specially for Burgundy).

La Rôtisserie Périgoudine, 2, Place Saint-Michel, V^e. DAN 70-54.
Drouant, Place Gaillon, XI. OPE 53-72 (meeting-place of the Académie Goncourt. Its wine, "blanc de blanc", is famous).
Lapérouse, 51, Quai des Grands-Augustins, VI^e. DAN 68-04.
Larue, 3, Place de la Madeleine, VIII^e. ANJ 10-10.
Prunier, 9, Rue Duphot, I^{er}. OPE 11-40 (fish is the speciality).
Le Grand Velfour, 17, Rue Beaujolais, I^{er} and Galerie de Beaujolais, Palais-Royal. RIC 58-97. (The only one remaining of the many restaurants which made the reputation of the Palais-Royal.)

Picturesque Restaurants. Certain restaurants are famous both for their cooking and their setting and atmosphere, created by the proprietor, the waiters and the customers themselves. We mention, for example, "*A la Grenouille*", 26, Rue des Grands-Augustins, VI^e (DAN 10-55), and "*La Bourride*" where you get the impression of being inside a caravel, 5, Rue Paul-Cézanne, VIII^e (ELY 78-14).

Foreign and Regional Restaurants :

Alsation: "L'Auberge de Riquewihr", 12, Faubourg-Montmartre. PRO 62-39 - L'Alsace à Paris, 9, Boulevard Saint-André-des-Arts. DAN 89-36 - A l'Alsacienne, 54, Boulevard Saint-Michel. DAN 53-31 - La Cigogne, 17, Rue Duphot. OPE 47-91 - Kuntz, 31, Rue d'Alsace. NOR 53-54 - Maison Alsacienne, 27, rue Sainte-Apolline. GUT 45-79.

Arab: Mosquée, 39-41, Rue Geoffroy-Saint-Hilaire, V^e - El Djézaïr, Rue Monsieur-le-Prince.

Basques: Abadie, 15, Rue de l'Arc-de-Triomphe. ETO 43-82. - Chez les Basques, 18, Rue de la Michodière. RIC 94-50 - Chiberta, 3, rue Arsène-Houssaye, VIII^e. BAL 51-90.

Béarnais: "Au Vrai Béarnais", 36, Boulevard Henri-IV, IV^e. ARC 17-09.

Chinese: Shang-Haï, 9, Rue Cujas, V^e - Choun-Chen, 3, Rue de Cluny, V^e - Shangaï, 5, Rue du Colisée. Bal 49-73.

Greek: Acropole, 3, Rue de l'Ecole-de-Médecine, VI^e.

Hungarian: Caprika, 14, Rue Chauchat. PRO 19.01 - Tokay, Rue Montpensier.

Italian: Borghèse, 9, Avenue Mac-Mahon. ETO 36-85 - Poccardi, 9, Boulevard des Italiens, XI^e. RIC 74-35.

Landais: Auberge Landaise, 35, Rue Palestro. CEN 45-00.

Polish: Bartek, 7, rue Royer-Collard, V^e.

Provençaux: Marius et Jeannette, 4, Avenue George-V. ELY 71-78 - Le Riglis, 11, Rue de la Trémoille. BAL 46-51 - La Bourride, 5, rue Paul Cézanne. ELY 78-14 - Relais de Por-

querolles, 12, rue de l'Eperon. ODE 44-30 - Chez Vincent, 69, Avenue de Wagram. CAR 34-79 - La Bouillabaisse, 98, Rue de Cléry. GUT 73-09 - Le Provençal, 3, rue Mouton-Duvernet. SEG. 40-28 - Chez Titin, 56, Rue La-Bruyère. TRI 73-64.

Russian: Martianich, 33, Rue Leningrad. EUR 42-44.

Spanish: "La Reine Blanche", 92, Boulevard Saint-Germain, V^e. ODE 92-05.

These restaurants are mentioned here only as examples; there is hardly a country or French province which is not represented in Paris by a few good restaurants.

Certain restaurants have their speciality, such as (to mention one or two examples) roast sucking pig with mashed potatoes at the "*Au Cochon de Lait*", 7, Rue Corneille, VI^e. (DAN 03-65), and "Tripes à la mode de Caen" at "*Pharamond*", 24, Rue de la Grande-Truanderie, I^{er} (GUT 06-72) and at "*Jouanne*", 10, Avenue de Clichy, XVIII^e (MAR 02-85).

Among the restaurants which specialise in sea foods we may mention (Prunier we have already named), *Jarasse*, 4, Avenue de Madrid, Neuilly. MAI 07-56; *Le Chalut*, 94, Boulevard des Batignolles. WAG 26-84; *La Méditerranée*, 2, Place de l'Odéon; *La Marée*, 1, Rue Daru.

Many Paris restaurants, even the first-class ones, are shut on Sundays and sometimes also on Mondays.

River Steamers

The present-day "bateaux-mouches" differ considerably from the picturesque vessels which figured on pre-1914 postcards. There are many Parisians who regret the old steamers. Nowadays the steamers which are authorised to circulate on the Seine are merely excursion boats (the word "mouche" probably comes from the navy, where it is used for certain small craft in a squadron).

The steamers leave from the Pont de Solférino and go from Suresnes to Charenton. The time-tables and itineraries vary; fares are from 250 to 500 francs. Enquiries should be made at the landing-stage on the Quai Anatole-France (metro: Chambre des Députés). In summer the evening trip (8 to 10.30 p.m.) during which one may dine on board, is particularly pleasant and a fine view may be had of the flood-lit monuments of Paris. On certain evenings there is also dancing on board. Bookings

by telephone (Invalides 13-00). The restaurant prices are the same as for a three-star establishment.

Sale-Rooms

The *Hôtel des Ventes*, more currently called the *Hôtel Drouot* from the name of the street in which it stands, is every afternoon a lively and picturesque sight. The goods to be auctioned are on view in the mornings and, for big sales, one or two days before (see page 157).

The most important sales often take place at the *Galerie Charpentier* (16, Rue du Faubourg-St-Honoré), where they attract a fashionable crowd.

The Paris Season

Date. The Paris season coincides with the arrival of Spring, which is often very early in Paris, but it can be said to last, approximately from 1st May to 14th July. It is particularly brilliant during the month of June.

Setting. The various events take place more or less everywhere in Paris and in those places which we have already mentioned: public buildings (palaces, museums, hotels), gardens and thoroughfares. Those which have a particular connection with elegance are usually in the districts where the élite of the fashion trade is established: Faubourg Saint-Honoré, Avenue Matignon and the Place Vendôme. They sometimes provide an exceptional opportunity of seeing rooms and gardens which are normally rigorously closed to the public.

Window display competitions. The first competitions for window displays were held in the Faubourg Saint-Honoré where each year the shop windows are arranged according to a set theme (literary, artistic, historical, etc.). This fashion has now spread to many other districts (Place Vendôme, Rue de la Paix, Avenue Victor-Hugo, Avenue de l'Opéra, etc.). The window-dressers, a profession which is essentially Parisian, and usually feminine, show a great inventiveness which attracts great crowds. The windows of the antique dealer, Yvonne de Brémond d'Ars, and of Hermès, both in the Faubourg Saint-Honoré and those of the jewellers in the Rue de la Paix and the Place Vendôme should not be missed, at any time of the year.

Quinzaine de la Rose. In June it is the tradition that roses are honoured in all the windows of the luxury shops of Paris.

Gala nights. Various organisations choose this time of the year to stage gala nights at which the most smartly dressed women in Paris display the creations of the great dress-designers. Among such events are the *Nuit de la Chancellerie*, the *Nuit du Palais-Royal*, the *Nuit de la Dentelle* and the *Nuit de la Rose*.

Open-air performances. During the season concerts, variety shows and plays are given in the open, in famous architectural settings: the Cour Carrée of the Louvre, the Arènes de Lutèce, etc.

Flood-Lighting. On Saturday and Sunday evenings the principal monuments of Paris are flood-lit: Notre-Dame, the Invalides, the Louvre, the Sainte-Chapelle, the Place de la Concorde, the Place Vendôme, the Palais de Chaillot, the Arc de Triomphe, etc... The fountains also play on those evenings (see in particular the fountains on the Place de la Concorde and the Cascades at the Palais de Chaillot).

Grand Prix. This is the most important and the most elegant race-meeting of the year and is generally considered as marking the end of the Paris season. The paddock is a sight which is characteristic of the events of the season.

Journée des Drags. A survival from the good old days is the emergence, on a fine day in May, of the mail-coaches and brakes which, full of pretty women dressed by the leading dress-designers, drive through Paris on the way to Longchamp.

Exhibitions. There are exhibitions at all times of the year in Paris, but it is during the season that the most important ones are held in the Petit-Palais or the Orangerie. The private views are very fashionable events. The "one-day exhibitions" which take place at the Galerie Charpentier during the season on the eve of sensational sales should not be missed. Splendid works of art may be seen there before they are dispersed by the auction.

Shipping Companies

Compagnie Générale Transatlantique, 6, rue Auber, OPE 02-00.

Compagnie des Messageries Maritimes, 12, Bd de la Madeleine and 9, Rue de Sèze. OPE 67-60.

Compagnie de Navigation Cyprien Fabre et Fraissinet, 4, Rue des Capucines. OPE 76.44.

Compagnie de Navigation Mixte, 1, Rue Scribe, OPE 50-32

Compagnie de Navigation Paquet, 4, Rue des Capucines. OPE 76-44.

Compagnie Maritime des Chargeurs Réunis, 3, Bd Malesherbes.
ANJOU 08-00.

Cunard Line, 6, rue Scribe, OPE 22-30.

Royal Mail Line, 9, Place de la Madeleine, ANJ 93-91.

Franco-Hollando-Américaine Compagnie, 1, Place de l'Opéra,
OPE 87-50.

United States Lines, 10, Rue Auber, OPE 89-80.

Shops

The following are some of the biggest stores in Paris. They are open every day, except Sundays and Mondays, from 9 a.m. to 6.30 p.m.

Au Printemps, 64, Boulevard Haussmann. TRI 05-50.

Galleries Lafayette, 40, Boulevard Haussmann. OPE 04-50.

Au Bon Marché, 135, Rue du Bac. LIT 14-20.

Le Louvre, Place du Palais Royal. LOU 59-40.

Bazar de l'Hôtel de Ville, 52 to 64, Rue de Rivoli. TUR 68-30.

A la Samaritaine, main shop, 75, Rue de Rivoli. — Second shop for luxury goods, 25 to 29 Boulevard des Capucines.

A la Belle Jardinière, 2, Rue du Pont-Neuf.

Aux Trois Quartiers, 17, Boulevard Madeleine (and *Madelios*, the men's shop, at 10, Place de la Madeleine).

Sport

Aeronautics

Fédération Aéronautique de France — 11, Rue de Tilsit, XVI^e (metro: Etoile).

Fédération Nationale des Sports Aériens — 7, Avenue Raymond-Poincaré (metro: Trocadéro).

Club Aéronautique Français — 6-8, Rue Galilée, VIII^e (metro: Boissière).

Ligne Aéronautique de France — 40, Rue du Colisée, VIII^e (metro: Franklin-Roosevelt).

Touring-Club de France — 65, Avenue de la Grande-Armée, XVI^e (metro: Argentine or Maillot). Groupe de Tourisme Aérien Jacques Kellner, based at Toussus-le-Noble (club-house, bar and restaurant).

The chief airfields used near Paris by these clubs are:

Toussus-le-Noble (train from the Gare des Invalides to Versailles, then bus).

Guyancourt-Voisins-le-Bretonneux: ditto.

Villacoublay (bus from the Porte de Chatillon).

Saint-Cyr (train from the Gare de Montparnasse).

Les Mureaux: sea-planes (train from the Gare St-Lazare).

Athletics

Fédération Française d'Athlétisme — 32, Boulevard Haussmann, IX^e (metro: Chaussée-d'Antin).

There are several stadiums in Paris and its immediate neighbourhood. The largest is at *Colombes*; others are the *Pershing* (in the Bois de Vincennes) and *Buffalo* (at Montrouge).

Baseball

Fédération Française de Base-Ball — 11, Rue Tronchet, VIII^e (metro: Madeleine).

Basket-Ball

Fédération Française de Basket-Ball — 57, Avenue de Saint-Mandé, I^{er} (metro: Saint-Mandé or Picpus). Matches are played in the Palais des Sports and in all the stadiums.

Bowls

Fédération Française de Boules — 79, Rue du Docteur-Paquetin, XX^e (metro: Gambetta).

Bowls are played in the public gardens, the Bois de Boulogne, etc...

Boxing and Wrestling

Fédération Française de Boxe — 62, Rue Nollet, XVII^e (metro: Brochant).

Boxing matches often take place in the central stadium at the *Palais de la Mutualité* (metro: Maubert-Mutualité), but the more important fights are in the *Vélodrome d'Hiver* or the *Palais des Sports*, Boulevard de Grenelle (metro: Grenelle-Bir Hakeim), and in the *Salle Wagram*, Avenue de Wagram. The fights are usually in the evenings and the seats are very expensive.

Boxing enthusiasts also meet in the *Salle Japy*, 2, Rue Japy, XI^e (municipal gymnasium), and at the *Stadium*, 41, Rue des Boulets, XI^e.

Wrestling and Judo: addresses are the same as for boxing.

Club Games

Baccarat } *Casino d'Enghien-les-Bains*, north of Paris
Chemin de Fer } (train from the Gare du Nord).

Bridge — *Fédération Française du Bridge* — 53, Avenue Hoche, VIII.

Chess—Chess is played in several cafés; the most famous being the *Café de la Régence*, Place du Théâtre-Français where J.-J. Rousseau and Bonaparte played.

Billiards. Many cafés have a billiard-table—sometimes more than one—for the use of their customers. These café are often indicated by a sign showing three balls, in the form of a triangle, on the front. Tables also at:

Académie Ludo, 18, Rue de la Sorbonne (metro: Odéon) and the "*Billiard-Palace*", 3, Boulevard des Capucines, II^e (metro: Opéra).

Fédération Française des Amateurs de Billard — 47, Avenue de Wagram, XVII^e.

Cricket

Fédération Française de Cricket — 6, Rue Volney, II^e (metro: Opéra).

Club Anglo-Français — Colombes. Bus to the Porte de Champerret. — Ile de Billancourt. — Bois de Vincennes (metro: Porte Dorée). — *Stade Français* at Saint-Cloud.

Cycling

Fédération Française de Cyclisme — 1, Rue Ambroise-Thomas, IX^e.

Fédération Française du Cyclo-tourisme, 70, Rue de Lancry, X^e (metro: Lancry).

The two main cycling events which play a part in Parisian life are the finish of the Tour de France Cycliste (the end of July) and the Six-Day race.

Other races take place at the *Vélodrome du Parc des Princes*, Rue du Vélodrome (metro: Exelmans), at *Buffalo* and at *Croix-de-Berny*.

Fencing

Fédération Française d'Escrime — 13, Rue de Londres, IX^e (metro: Trinité).

Cercle — 22, Rue Daru, VIII^e (metro: Courcelles).

Cercle d'Escrime et d'Epée — 11 bis, Rue Blanche, IX^e (metro: Trinité).

Football

Fédération Française de Football — 22, Rue de Londres, VIII^e (metro: Trinité or Europe).

Principal football grounds: Parc des Princes, Rue du Vélodrome, XVI^e (metro: Michel-Ange, Molitor); Stade de Paris, 90, Rue de la Chapelle; Stade de Saint-Ouen, Seine bus to Porte de Saint-Ouen; Stade de Colombes, 160, Boulevard de Valmy, Colombes (Seine), bus to the Porte de Champerret, special S.N.C.F. station on the Saint-Lazare-Argenteuil line; Stade Jean Bouin, Buffalo-Croix-de-Berny.

The final match for the Coupe de France is always played at the Colombes stadium and is one of the principal events of the spring sporting season. Seats should be engaged in advance.

See also under *Rugby*.

Gliding

Principal grounds: *Thiverval* (train from the Gare de Montparnasse); *Mitry* (train from the Gare du Nord).

Golf

Fédération Française de Golf — 53, Avenue Hoche, VIII^e (metro: Etoile).

Union des Golfs de France — 89, Boulevard Haussmann, IX^e (metro: Saint-Lazare).

Principal golf courses: *Saint-Cloud Country Club*, Rue du 19-Janvier; *Buzenval-Parc*, Garches (Seine-et-Oise), train from the Gare Saint-Lazare; *Golf de Paris*, La Boullie près Versailles (Seine-et-Oise), train from the Gare Montparnasse; *Marly Country Club*, Pont-Marly (Seine-et-Oise), bus at the Pont de Neuilly.

There are other clubs, further from Paris, at Fontainebleau, Compiègne, Chantilly, Ozoir-la-Ferrière etc...

To play at any of these clubs it is necessary to be introduced by a member.

Hand-Ball

Fédération Française de Hand-Ball — 32, Rue de Londres, IX^e (metro: Trinité).

The same grounds as for football, and also the *Stade Charléty*.

Horse-Riding and Racing

Riding:

Fédération Française des Sports Equestres — 6, Rue Lauriston, XVI^e (metro: Etoile).

Société Civile du Manège du Bois de Boulogne — Pavillon Dauphine, Bois de Boulogne.

Ecole d'Équitation du Panthéon — 51, Rue Lhomond, V^e.

Manège du Tattersall Français — 26, Rue Jacques-Dulud, Neuilly-sur-Seine.

Racing:

Season is from February to December.

The betting is centralised in an organisation which is recognised by the State, the *Pari Mutuel Urbain* (known as the P.M.U.) or "tote" which operates in certain cafés and tobacconists and on the race-courses themselves. The odds are given in the racing papers.

Special bus services to the undermentioned courses from Place de la République, the Grands-Boulevards, Boulevard Saint-Michel, Place Clichy, Place du Châtelet, etc. Special fares are charged, depending on the length of the journey—Taxis and cabs are stationed near the buses (it is advisable to fix a price for the journey).

Auteuil (Steeplechase). About three meetings a month, starting in February. Easter Sunday: *Prix du Président de la République*. June: "Le Grand Steeple-Chase de Paris", *Grande Coupe des Haies*, *Journée des Drags*. (Metro: *Porte d'Auteuil*, or the special bus services).

Chantilly (Flat racing). About two meetings in ten days. First fortnight in June: "Prix de Diane, le Derby Français". September: *Prix du Jockey-club*. Train from the *Gare du Nord*.

Longchamp (Flat racing). The most popular, most attractive and also the smartest of all the race-courses. About three meetings a month. In the Spring starting from the first Sunday in April. Summer, last Sunday in June: *Grand Prix de Paris*. Autumn, *Prix de l'Arc de Triomphe*. October, *Prix du Conseil Municipal*.

Saint-Cloud (Flat racing). About 43 meetings. July: *Prix du Président de la République*.

Vincennes (Trotting races). International races, mounted and with buggies. Half-bred races. 39 meetings.

Maisons-Laffite (Flat racing and with jumps). International meetings at the end of September, very popular with foreigners. 37 meetings. (Bus at the *Pont de Neuilly*.)

Enghien (Trotting races and with jumps). 14 meetings.

Tremblay (Flat racing). 29 meetings.

Jumping (at the Grand Palais). Dates vary. Information may be obtained from the Fédération Française des Sports Equestres whose address is given at the beginning of this paragraph.

Mountaineering

Fédération Nationale de la Montagne — 7, Rue de la Boétie, VIII^e (metro: Saint-Augustin).

Club-Alpin Français — same address as above. Organises trips to places near Paris (mainly in the forest of Fontainebleau). Member's introduction essential.

Groupe de Haute-Montagne — 4, Rue Guichard, XVI^e (metro: Mucette).

Motoring

Automobile-Club de France — 6, Place de la Concorde, I^{er} (metro: Concorde).

Automobile-Club de l'Ile de France — 8, Place Vendôme (metro: Opéra).

Races are held at the track at *Linus-Monthéry* (about 12 miles along the Orléans road. Bus service.) Offices: 26, Rue de la Pépinière, VIII^e (metro: Saint-Lazare).

The *Salon de l'Auto*, or motor show, takes place in the Grand Palais, starting on the first Thursday in October and lasting a fortnight.

Pelote Basque

Fédération Française de Pelote Basque — 5, Rue Frédéric-Bastiat, Bayonne (Basse-Pyrénées). Represented in Paris by the management of the Fronton de Paris-Auteuil, 2, Quai du Point-du-Jour, XVI^e (metro: Porte de Saint-Cloud). Same address for the Comité d'Ile de France de Pelote Basque and the club, Paris-Pelote Basque.

Polo

The big season is from May to July. There is a polo ground in the Bois de Boulogne, near Bagatelle. All information from 84, Rue Lauriston, XVI^e.

Rugby Football

Fédération Française de Rugby — 7, Cité-d'Antin, IX^e (metro: Chaussée-d'Antin).

Chief grounds: Parc des Princes, Rue du Cdt-Guilbaud, XVI^e (metro: Porte de Saint-Cloud); Colombes, 160, Boulevard de Valmy, Colombes (Seine), bus to the Porte de Champerret; Parc de Saint-Cloud; 72 bus to the Porte de Saint-Cloud; Bois de Boulogne (metro: Porte d'Auteuil); Bois de Vincennes (metro: Porte Dorée).

Shooting

Fédération Française de Tir à l'Arc — 4, Boulevard Ornano, XVIII^e (metro: Simphon).

Fédération Française de Tir — 46, Rue de Provence, IX^e (metro: Cadet).

Tir aux Pigeons — Cercle du Bois de Boulogne (near the Porte de Madrid), visitors must be introduced by a member of the club (metro: Porte Dauphine).

Tir au Pistolet — Salons Gastenne-Renette, 39, Avenue du Président-Roosevelt, VIII^e (headquarters of the federation), (metro: Franklin-Roosevelt).

Skating

Ice Skating and Ice Hockey.

Fédération Française des Sports d'Hiver — 17, Rue Mesnil, XVI^e (metro: Victor-Hugo).

Palais de Glace, Champs-Élysées (metro: Champs-Élysées-Clémenceau), ice-rink for skating and ice hockey. Not open all the year.

Molitor — Avenue de la Porte Molitor, XVI^e (metro: Michel-Ange-Molitor).

Saint-Didier, Rue Saint-Didier, XVI^e (metro: Victor-Hugo).

Bois de Boulogne lakes and Cercle des Patineurs (when there is a hard frost, and then only when the Préfecture de Police has declared the ice to be safe).

Skilng

Fédération Française du Ski — 119, Rue de Courcelles, XVII^e (metro: Courcelles).

Water skiing. *Fédération Française de Ski Nautique* — 1, Rue de Franqueville, XVI^e (metro: La Muette).

Swimming

Fédération Française de Natation — 20, Rue de la Chaussée-d'Antin, IX^e (metro: Chaussée-d'Antin).

International events: *Stade des Tourelles*.

Principal Swimming-baths:

Molitor — Avenue de la Porte Molitor, XVI^e (metro: Michel-Ange-Molitor). Open and covered baths.

Les Tourelles — 148, Avenue Gambetta, XX^e (metro: Porte des Lilas).

Amiraux — Rue des Amiraux, XVIII^e (metro: Simplon).

Blomet — Rue Blomet, XV^e (metro: Volontaires).

Château-Landon — 31, Rue de Château-Landon, X^e (metro: Château-Landon).

Racing — (La Croix Catalan, Bois de Boulogne). Reserved for members of the Racing-Club.

Lutétia — 17, Rue de Sèvres, VII^e (metro: Sèvres-Babylone).

Neptuna — 28, Boulevard de Bonne-Nouvelle, X^e (metro: Strasbourg-Saint-Denis).

Oberkampf — 160, Rue Oberkampf, XI^e (metro: Ménilmontant).

Orléans — 4, Square Henri-Delormel (metro: Mouton-Duvernay).

Sporting-Club de France — 53, Rue François-I^{er}, VIII^e (metro: Franklin-Roosevelt).

Pontoise — Rue de Pontoise, V^e (metro: Maubert-Mutualité).

Bains Deligny, in the Seine, near the Pont de la Concorde (metro: Concorde). From May to September.

Table Tennis

Fédération Française de Tennis de Table — 32, Rue de Londres, IX^e.

Tennis

Fédération Française de Tennis — 3, Rue Volney, II^e (metro: Opéra).

Stade Roland Garros — Avenue Gordon-Bennett, XVI^e (metro: Porte d'Auteuil). For big matches such as the Davis Cup etc.

Stade Jean Bouin — Rue Nungesser, XVI^e (metro: Porte d'Auteuil).

Tennis clubs :

Tennis-Club de Paris — 89, Avenue des Moulineaux, XVI^e

Racing-Club — 5, Rue Eblé, VII^e.

Stade Français — 11, Rue Louis-le-Grand, II^e (metro: Opéra).

Yachting

Paris has a Pleasure Port, on the right bank of the Seine, of which the main part is between the Pont de la Concorde and the Pont Alexandre III; when the number of yachts moored there either temporarily or for the winter is too many, the port is extended as far as the Pont des Invalides.

The concession for this Pleasure Port has been granted by the Administration of the Ponts et Chaussées to the Touring-Club de France with the authority to exact fees towards the cost of upkeep and staff. Mooring is, however, free for the first three days.

The yachtsman will find at the Pleasure Port of Paris everything that he has the right to expect: drinking-water, telephone etc. A reception and information office is installed in a reinforced concrete craft (230 feet long), called "Le Touring-Club de France" which also contains some reception and exhibition rooms. Tel. Anjou 39-99.

Within the port area, under the Pont Alexandre III, are shelters for canoes and kayaks, with a workshop for minor repairs. The Touring-Club de France is authorised to hire out canoes for trips on the Seine (special and strict regulations are issued at the port office).

There are no other centres for nautical sport in the Paris area (the boats on the lakes in the Bois de Boulogne and the Bois de Vincennes do not come in the category of sporting craft).

Rowing and small sailing boats have their main clubs at a short distance from Paris both up and down stream on the Seine and on the Marne. But boats cannot normally be hired there. They are mostly those of private owners or belonging to the sports clubs of big organisations.

The principal nautical centres near Paris are.

On the Seine:

Upstream — Seine-Port, Morsang, Corbeil, Juvisy.

Downstream — Courbevoie, le Pecq, Herblay, Poissy, Villenès, Médan, Triel, Meulan and Les Mureaux (these last two

are inseparable for larger boat sailing and organise some splendid regattas during the Spring and Summer).

On the Marne:

Lagny, Vaires, Le Perreux, Nogent, Joinville, Saint-Maur, Chennevières, La Varenne Saint-Hilaire, Crétel.

Taxis

Taxis can be recognised by the meter near the wind-screen. A sign, known as the flag, on which is the word "Libre" (free), indicates when they are for hire; the flag is lowered when the taxi is engaged. Taxis are to be found normally on cab ranks at cross-roads and often in the middle of the main thoroughfares: ask a policeman. At the end of your journey pay the amount shown on the meter (this mounts up twice as fast after 11 p.m.) It is normal to give a tip of at least 10%, which is the only salary of drivers associated with a taxi company. Do not hesitate to refuse a tip if the driver is rude. Luggage is charged extra according to a tariff shown inside the car.

The driver cannot refuse a fare unless his flag is covered with a black hood indicating that he is going back to the garage. He is not entitled to charge for the return journey within the Department of the Seine (the charge covering the return journey from the airports at Le Bourget and Orly is shown inside the car).

Tea Rooms

A la Marquise de Sévigné, 9-11, Boulevard de la Madeleine, 1^{er}, 1, place Victor-Hugo, XVI^e; 100, avenue Paul-Doumer, XVI^e - *Rumpelmeyer*, 226, Rue de Rivoli, 1^{er}, 9, Rue du Faubourg-Saint-Honoré, VIII^e - *Pâtisserie Danoise*, 4, Avenue de l'Opéra, 1^{er} - *La Santaritaine de Luxe*, 27, Boulevard des Capucines, 1^{er} - *Aux Trois Quartiers*, 21, Boulevard de la Madeleine, 1^{er} - *Pommier d'Argent*, 73, Boulevard Saint-Germain, V^e - *Courtin*, 2, Place Edmond-Rostand, VI^e - *Au Louis XII*, 82, Boulevard de la Tour-Maubourg, VII^e - *Rebattet*, 12, rue du Faubourg-Saint-Honoré, VIII^e - *Compagnie Anglaise des Thés*, 6, avenue Franklin-Roosevelt, VIII^e - *Café de la Paix*, 12, Boulevard des Capucines, IX^e - *Aux Délices*, 39, Avenue de Villiers, XVII^e.

Timing of Visit

Parisians and those who love the capital have a special reason for enjoying Paris at every season of the year. Spring is, however, the ideal time to visit the city. The days are longer and the numerous trees in the capital are showing green; the rather sombre colours of the Paris landscape and its grey skies then take on a special intensity and the Seine is at its most beautiful. Paris women put on their sunny-weather dresses which add to the elegance of their cut the gaiety of bright colour and infinitely varied patterns, thus changing at one stroke the manner of their prettiness. It is the period of the Paris season, the time for exhibitions, fashion shows, galas, illuminations, race-meetings and events of all kinds.

For the tourist, June is the ideal time to visit Paris.

Tips

Tips are included in the bill in hotels, restaurants and hairdressers. They are only "customary" in cafés, theatres and as an extra to the official charge for taxis.

A tip of 10 to 15% is normal in Paris in most cases, but should not be given if the service has been unsatisfactory.

Tourist Organisations

Direction Générale du Tourisme (reception and information office), 8, Avenue de l'Opéra. OPE 17-71.

Centre National du Tourisme, 24, Rue de l'Université. LIT: 80-00.

Bureau National de Tourisme, 127, Avenue des Champs-Élysées. BAL 12-88.

Club Alpin Français, 7, rue La Boétie. ANJ.: 54-45.

Touring Club de France, 65, Avenue de la Grande-Armée. PAS: 62:65.

Union des Fédérations des Syndicats d'Initiative de France et de l'Union Française, 127, Champs-Élysées. BAL: 12-80.

La Régie Autonome des Transports Parisiens and the French Railways organise excursions in the Ile de France (programmes

available at the Bureau Central at the Place de la Madeleine and at the head office, 43, Quai des Grands-Augustins, of the R.A.T.P. and at any railway station).

Traffic Regulations

Pedestrians

Cross only at the marked crossings. At a cross-roads where there are traffic lights, even if there is a pedestrian crossing, wait until the lights have stopped the traffic. Particular care is necessary in that the red light often controls the traffic on only half the street, on the side on which it is installed. In this case make sure that there is plenty of time to cross to the part of the street which is covered by the traffic lights.

In Paris, contrary to the practice in England and other foreign countries, the green light (which releases the traffic) follows immediately on the red, the amber light being used only before the arrival of the red to warn drivers to prepare to stop.

The flashing light provides no security for pedestrians and should be regarded merely as a warning to be more careful than ever of cars, cycles and motorcycles. Car drivers in general are only too inclined to regard it as the equivalent of a green light. When it is functioning pedestrians should be doubly careful.

Drivers

Respect the traffic lights (red: stop, amber: slow, green: go); police signals (raised baton: stop, lowered baton: go) and the one-way streets (marked by a red disc with a white bar).

Before turning left get into the left stream.

Use the horn as little as possible and not at all after 10 p.m. when the lights should be used as signals.

Do not park on pedestrian crossings, at cross-roads, bus stops, in front of vehicle entrances or anywhere marked with a blue and red disc.

In the narrower streets park on the side with even-numbered houses on even-numbered dates and vice versa.

Travel Agencies

American Express Company, 1, Rue Scribe. OPE: 42-90.
Bennett's, 4, Rue Scribe. OPE: 40-07.

- Compagnie Française du Tourisme*, 14, Boulevard de la Madeleine. OPE: 60-31.
- Duchemin Exprinter*, 26, Avenue de l'Opéra. OPE: 56-41.
- La Maison du Voyage*, 6, Rue Boudreau. OPE: 97-35.
- Union Nationale des Agences de Voyages Françaises*, 127, Avenue des Champs-Élysées. BAL.: 12-80.
- Wagons-lits Cook*, 2, Place de la Madeleine; 62, Rue du Bac, OPE: 40-40, 14, Boulevard des Capucines, OPE: 61-30.
- Le Tourisme Français*, 96, Rue de la Victoire, TRI: 15-43.
- Les Voyages Modernes*, 30, Rue Louis-le-Grand, OPE: 22-96.
- Voyages Frames Tours*, Avenue des Champs-Élysées, 4, Rue Daunou, OPE: 77-06.
- Voyages Gallia*, 46, Rue Vivienne, 2^e, CEN: 54-95.
- Voyages Givais*, 115, Avenue des Champs-Élysées, ELY: 53-90.
- Voyages en Grèce*, 4, Rue de l'Echelle, OPE: 74-93.
- Voyages et Plaisirs*, 74, Rue de Maubeuge, TRU: 27-72.
- Les Voyages Richelieu*, 47, rue de Richelieu, RIC: 52-72.
- Voyages Brooke*, 12, Rue des Pyramides, OPE: 98.84.

Wine

Every restaurant in Paris has a more or less well stocked cellar where one will always find Burgundies, Claret, Champagne and the wines of Anjou (especially from the Layon district) and of Alsace. Without knowing the menu of the meal it is difficult to advise those unaccustomed to French wines. It is worth mentioning, however, that roast joints are worthily accompanied by a Burgundy at room temperature and that the sweet white wines of Bordeaux are pleasant with the dessert. For the tourist who wants only one wine for the whole meal we advise a fairly dry white wine (Muscadet, still Champagne, Chablis) or the red wines from the Saône district (Beaujolais, Julienas). As for Champagne, do not accept wines which are merely described as sparkling, but insist on a bottle labelled with the word "Champagne".

The good years: owing to the variations in rain and sun no two years are the same for the quality of any wine. If one is not fortunate enough to be eating in the company of a distinguished œnologist who is a specialist in this subject it is best to rely on the wine-waiter. Here however is a list of a few good years from 1904-1950 (those of 1950-52 have yet to be appraised): *Red Bordeaux* - 1906 - 1911 - 1924 - 1937 (1943-4). *White Bordeaux* - 1908 - 1917 - 1921 - 1947 - 1948 - 1949.

Red Burgundy - 1911 - 1915 - 1923 - 1924 - 1945 - 1948 - 1949.
White Burgundy - 1904 - 1906 - 1911. *Sancerre* - 1948. *Pouilly*
 1948. *Beaujolais* - 1924 - 1949. *Côtes du Rhône* - 1924 -
 1926 - 1929 - 1933 - 1943 - 1947 - 1949. *Anjou* - 1950. *Alsace*
 1928 - 1947 - 1949. *Juraçon* - 1921 - 1947 - 1949. *Champa-*
gne - 1914 - 1920 - 1921 - 1949. *Jura* - 1915. *Touraine*
 (Bourgueil, Chinon, Vouvray) 1945 - 1947 - 1948 - 1950.

Hints on the choice of French wines

1. Avoid spirits, or a mixture of spirits, as apéritifs.
2. With vinegar hors-d'œuvre, drink mineral water.
3. With "charcuterie", a dry white wine (*Saumur*, *Blanc de Blanc*). A light red wine (*Beaujolais*).
4. With foie gras, a light *Champagne*.
5. With oysters and other shell-fish, a dry white wine (*Muscadet*, *Alsace*, *Pouilly*).
6. With grilled fish, any dry white wine.
7. With fish in sauce, a more full-bodied white wine (*Cramant*, *Meursault*, *Chablis*, dry white *Bordeaux*).
8. With lobsters, crayfish etc., a more mellow white wine (white *Bordeaux*, *Anjou*, *Vouvray*) or else an extra-dry *Champagne*.
9. With entrées a comfortable red wine (*Bourgueil*), fairly full-bodied red *Bordeaux* and *Burgundy*.
10. With roast joints or grills, a classified red wine (*Beaujolais*, *Côtes du Rhône*, *Tavel*, more full-bodied *Burgundy* and *Bordeaux*).
11. With game and rich meat dishes, a really first-class red wine (*Bordeaux* and *Burgundy*) of first-class vintage.
12. With ripe cheeses, the great wines in paragraphs 10 and 11. With fresh cheeses, a light red or white wine (*Chinon*, *Coteaux du Loir*). With mild cheeses, a light red wine (*Fleurie*).
13. With sweets and dessert, the great liqueur-like white wines (the great white *Bordeaux*, *Rochecorbon*, *Monbazillac*).
14. Fruit tolerates nothing but *Champagne*.
15. *Champagne* is the only French wine which can accompany any dish.



INDEX

A

- Academies*, 255.
Air Services, 255.
Antique Dealers, 263.
 Arc de Triomphe du Carrousel, 145.
 Arc de Triomphe de l'Etoile, 183.
 Archives Nationales, 125.
Area and Population, 10.
 Arènes de Lutèce, 99.
Arrondissements, 8.
Art Exhibitions, 263.
Art Galleries (private), 264.
 Arts et métiers
 —Conservatoire des, 126.
 —Musée des, 126.
 Auteuil, 191-3.
 Avenue Foch, 182.

B

- Bagatelle*, 180.
Ballet, 271.
Banks, 265.
 Barbizon, 246, 242.
 Bastille, 114-115.
Beauty-Parlours, 266.
 Bellevue, 197.
 Bibliothèque Nationale, 132, 314.
 Billettes (Cloître des), 124.
 Bois de Boulogne, 180.
 Bois de Vincennes, 111.
 Boulevards (Grands), 155.
 Boulevards
 —Bonne Nouvelle, 156.
 —des Capucines, 158.
 —Haussmann, 160.
 —des Italiens, 158.
 —de la Madeleine, 159.
 —Montmartre, 158.
 —Poissonnière, 157.
 —St-Denis, 156.
 —St-Martin, 156.
 Bourron-Marlotte, 242.
Bourse de Commerce, 128.
Bridges, 13-21.
British Embassy, 166.
Bus services, 317.
 Buttes-Chaumont, 105.

C

- Cabarets*, 272.
Cabs, 266, 353.
Café de la Paix, 159.
 Carmes (de Vaugirard), les, 92.
 Carnavalet Museum, 119.
 Carrousel (Place du), 145.
 Catacombs, the, 96.
 Chaalis, 228.
 Chaillot (Palais de), 186.
 Chambre des Députés, 63.
 Champ de Mars, 54.
 Champs-sur-Marne, 249.
 Chantilly, 230.
 Chapelle des Dominicains, 176.
 Châtelet, Place du, 130.
 —Theatre, 131.
Churches (see also pp. 335-38.)
 Assumption, of the, 148.
 Madeleine, 159.
 Notre-Dame (Cathedral), 34.
 Notre-Dame d'Auteuil, 193.
 Notre-Dame des Champs, 95.
 Notre-Dame des Victoires, 132.
 Oratoire, 154.
 Russian, 176.
 Sainte-Chapelle, 30.
 Sacré-Cœur, 174.
 St-Augustin, 161.
 Ste-Clotilde, 55.
 Ste-Elisabeth, 126.
 St-Esprit, 113.
 St-Etienne-du-Mont, 76.
 St-Eustache, 129.
 St-Germain de Charonne, 108.
 St-Germain-des-Prés, 87.
 St-Germain-l'Auxerrois, 132.
 St-Gervais and St-Protais, 122.
 St-Honoré-d'Eylau, 185.
 St-Jacques-du-Haut-Pas, 79.
 St-Jean-Bosco, 108.
 St-Julien-le-Pauvre, 67.
 St-Louis-des-Invalides, 60.
 St-Louis-en-l'Île, 50.
 Ste-Marguerite, 108.
 St-Martin-des-Champs, 127.
 St-Médard, 99.
 St-Nicolas-des-Champs, 127.
 St-Nicolas-du-Chardonnet, 98.
 St-Paul-St-Louis, 120.
 St-Philippe-du-Roule, 166.
 St-Pierre-de-Chaillot, 189.
 St-Pierre-de-Montmartre, 173.
 St-Roch, 150.
 St-Séverin, 66.
 St-Sulpice, 91.
 St-Thomas d'Aquin, 89.
 Sorbonne (de la), 72.
 Trinité (de la), 165.

Val de Grâce, 102.
 Champs-Élysées, 168.
 —Théâtre, 171.
 Chantilly, 230.
 Chapelle de la Charité, 88.
 Chapelle Expiatoire, 161.
Chemists, 267.
 Chevreuse (Valley), 205.
Cinemas, 275.
Circuses, 277.
 Cité (Île de la), 22.
 Cité Universitaire, 85.
Clinics, 266.
 Cloître des Billettes, 124.
Clubs, 267.
 Cluny Museum, 67.
 Collège de France, 73.
 Colonne de Juillet, 115.
 Colonne Vendôme, 149.
 Comédie-Française, 152.
 Compiègne, 233.
Concerts, 277.
 Conciergerie, 25.
 Conservatoire (ancien), 157.
Consulates, 268.
 Cour des Comptes, 148.
 Cour de Mai (Palais de Justice), 29.

D

Dauphine (Place), 23.
 Dauphine (Porte), 181.
 Denfert-Rochereau, Place, 96.

Doctors, 267.
Dress-designers, 285.

E

E.C.A., 314.
 Ecole de Médecine, 69.
 Ecole Militaire, 54.
 Ecole Normale Supérieure, 65.
Education, 268.
 Eiffel Tower, 53.
 Élysée (Palais de l'), 166.
Embassies, 268.
 Enghien-les-Bains, 247.
 Ermenonville, 227.
 Étoile (Place de l'), 183.

F

Fashion, 285.
 Faubourg St-Antoine, 105.
 Faubourg St-Germain, 54.
 Faubourg-St-Honoré, rue du, 166.
 Fleuriste Municipal, 288.
Flower-Shows, 288.
Folies-Bergère, 157.
 Fontaine des Innocents, 129.
 Fontaine des Quatre-Saisons, 56.
 Fontaine St-Michel, 65.

Fontainebleau, 242.

Football, 347.

Hôtel de Ville, 121.

Hotels, list of, 293-313.

G

Galerie Charpentier, 166.*Gardens*, 288.

Gobelins factory, 102.

Government Offices, 290.

Grand Palais (Champs-Élysées), 169.

Grosbois, 250.

I

Île de la Cité, 22.

Île St-Louis, 48.

Industries, 11.

Institut de France, 90.

Institut Pasteur, 94.

International Time Bureau, 83.

Invalides, Les, 57-64.

H

Halles Centrales, 128.

History of Paris, 1 (See also under separate heading)

Hôpital St-Louis, 105.

Horse-Riding and Racing, 348.*Hospitals*, 292.

Hôtel Béthune-Sully, 115.

Hôtel Biron, 56.

Hôtel de Cluny, 67.

Hôtel-Dieu, 35.

Hôtel Lambert, 52.

Hôtel Lauzun, 51.

Hôtel de Massa, 85.

Hôtel de Rohan, 125.

Hôtel de Sens, 124.

Hôtel de Soubise, 125.

Hôtel des Ventes, 157.

J

Jardins

—d'Acclimatation, 180.

—des Plantes, 100.

—des Tuileries, 147.

Jeu de Paume, 147.

L

Latin Quarter, the, 65.

Le Bourget, 255.

Légion d'Honneur,
Chancellerie, 89.*Lectures*, 314.*Legations*, 268.*Libraries*, 314-316.*Lost Property*, 316.

- Louvre, The
 —*History*, 133-135.
 —*Description*, 135-139.
 —*Galleries*, the, 139-145.

Luxembourg :

- Garden, 81.
 —Palais, 79-80.
 —Petit, 80.
 —Salle (ex-Odéon), 79.

Lycée Henri IV, 78.

M

- Maisons-Laffitte, 220.
 Malmaison, 216.
 Marais (quarter), 117.
 « *Marché aux Puces* », 317.
 Marlotte, 246.
 Marly-le-Roi, 218.
Métro, 317.
 Meudon, 198.
 Monnaie, Hôtel des, 89.
 Montagne Ste-Geneviève, 70.
 Montmartre, 172-5.
 —La Butte and old Mont-
 martre, 172.
 —Sacré-Cœur (Basilique
 du), 174.
 —Saint-Pierre de Mont-
 martre, 173.
 Montparnasse, 94.
 Mont-Valérien, 214.
 Mosque, the, 100.

Museums, 319.

- Tabulated list, 320-331.
 des Arts et Métiers 126.
 d'Art Moderne, 189.
 des Arts et Traditions Po-
 pulaires, 187.
 des Beaux-Arts, 169.
 Carnavalet, 119.
 Cernuschi, 177.
 de Cluny, 67.
 Dupuytren, 69.
 Galliéra, 189.
 Grévin, 158.
 Guimet, 188.
 de l'Impressionisme, 147.
 Jacquemart-André, 178.
 du Jeu de Paume, 147.
 du Louvre, 139-145.
 Marmottan, 192.
 Mickiewicz, 50.
 Monétaire, 90.
 des Monuments Français,
 187.
 Nissim de Camondo, 177.
 de l'Orangerie, 148.
 Rodin, 56.
 des Travaux Publics, 188.
 Victor Hugo, 116.
Music Halls, 279.

N

- National Archives, 125.
 National Assembly, 63.
 Notre-Dame Cathedral, 34.

O

Observatory, 83.
 Odéon (see Salle Luxembourg, 79).
O.E.E.C., 314.
 Opéra, the, 161-165, 159
 Opéra-Comique, 158.
 Orangerie, the, 148.
 Orly, 255.

P

Paix (Rue de la), 150.
 Palais-Bourbon, 63.
 Palais de Chaillot, 186.
 Palais de la Découverte, 170.
 Palais de Justice, 24-25.
 Palais-Royal, 152.
 Panthéon, 74.
 Parc Monceau, 176.
 Parc Montsouris, 85.
 Passy, 191.
 Père-Lachaise Cemetery, 106.
 Petit Palais (Champs-Élysées), 169.
 Picpus Cemetery, 110.
 Pierrefonds, 238.
 Places:
 —Bienvenue, 95.
 —Châtelet, du, 130.
 —Clémenceau, 169.
 —de la Concorde, 167.
 —Dauphine, 24.

—Denfert-Rochereau, 96.
 —Etoile (de l'), 183.
 —Nation (de la), 109.
 —Panthéon (du), 73.
 —Pyramides (des), 151.
 —République (de la), 155.
 —Saint-Michel, 65.
 —Vendôme, 149.
 —Vosges (des), 115.

Political Assemblies, 332.

Pont d'Iéna, 54.

Pont Neuf, 23.

Population, 10.

Port-Royal de Paris, 102.

Postal Information, 332.

Q

Quai d'Orléans, 49.
 Quartier des Chanoines, 23.
 Quartier du Temple, 125.

R

Railways, 334.

Métro, 317.

Rambouillet, 205.

Religion, 335.

Restaurants, 339.

River Steamers, 341.

Royale (Rue), 166.

S

- Sacré-Cœur (Basilica), 174.
 Sainte-Chapelle, 30.
 Saint-Cloud, 195.
 Saint-Denis, 222.
 Saint-Germain-des-Prés, 87.
 Saint-Germain-en-Laye, 219.
 Saint-Honoré (Rue), 148.
 — and rue du Faubourg-
 Saint-Honoré, 166.
 Saint-Louis Hospital, 105.
 Saint-Sulpice (quarter), 90-91.
Sale-Rooms, 342.
 Salle Luxembourg, 79.
 Salle Pleyel, 176.
 Salpêtrière, 101.
 Sceaux, 212.
Season, 342.
 Seine, river, 12.
 Senlis, 229.
 Sèvres, 197.
SHAPE, 314.
Shipping Offices, 343.
Shops, 344.
 Sorbonne, 71.
Sport, 344.
 Squares:
 —de l'Archevêché, 48.
 —Henri Galli, 114.
 —de l'Île de France, 48.
 —des Innocents, 129.
 —Louis XVI, 160.
 —Louvois, 132.
 —du Vert Galant, 23.

- Steamers*, 341.
Swimming, 351.

T

- Taxis*, 353.
Tea Rooms, 353.
 Telephones, 333.
 Temple (quarter), 125.
Tennis, 351.
Théâtres de Chansonniers, 274.
Theatres, 280.
 Thermes, the, 69.
Tips, 354.
Tourist Organisations, 354.
 Tour de l'Horloge, 28.
 Tour Saint-Jacques, 130.
Traffic Regulations, 355.
Travel Agencies, 355.
 Tribunal de Commerce, 23.
 Tuileries Gardens, 147.
 —Palace, 146.

U

- UNESCO*, 313.

V

- Val de Grâce, 102.
 Vaux-le-Vicomte, 251.
 Vendôme (Place), 149.

- Veneux-les-Sablons, 242. Y
Versailles, 199.
Vert-Galant, (Square du) 23. Yachting, 352.
Victoires (Place des), 132. Yonne river, 12.
Vincennes:
—Bois, 111.
—Château, 240. "
Vosges (Place des), 115. Z

W

Zoo, 111-112.

Wine, 356.

NOTES

Hotels: Paris Adla 10 Rue Chateaubriand
 \$8⁰⁰ per day including 15% service
 charge. Double room & immense bath
 and Dejeuner Complet i.e. croissant rolls
 butter coffee jam. Dinner about 2.25
 apiece.

Restaurants:

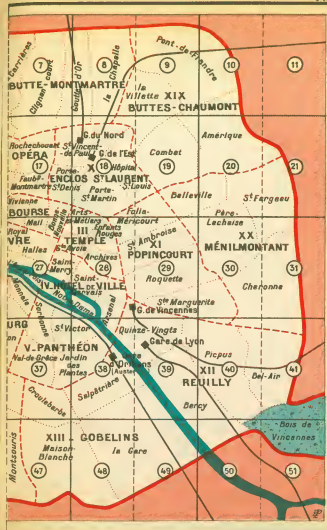
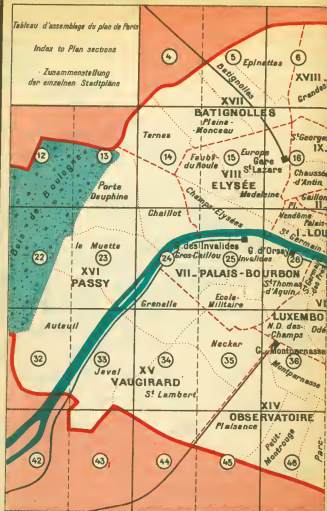
Wobes, Rue Royale

NOTES



Tableau d'assemblage du plan de Paris

Index to Plan sections

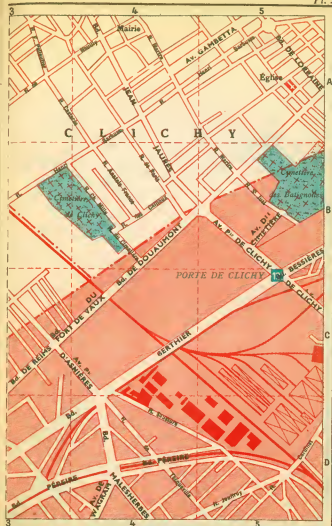
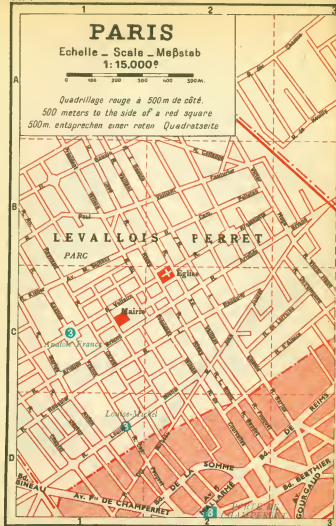
Zusammenstellung
der einzelnen Stadtpläne

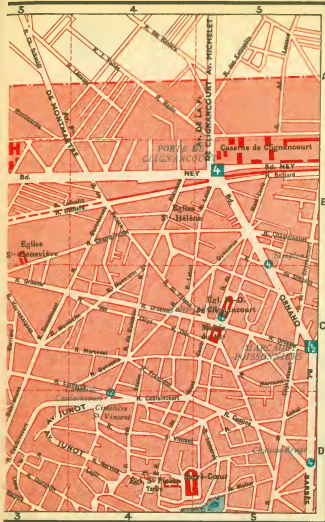
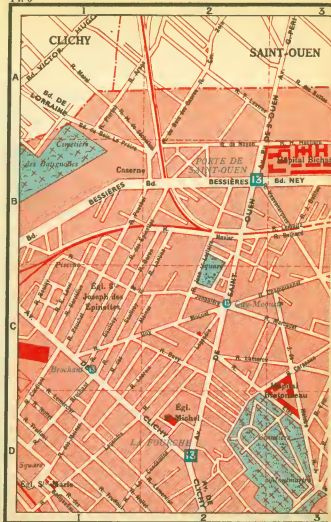
PARIS

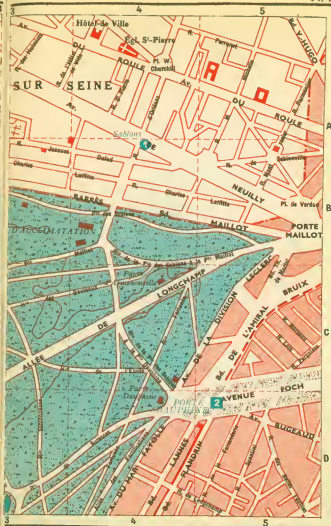
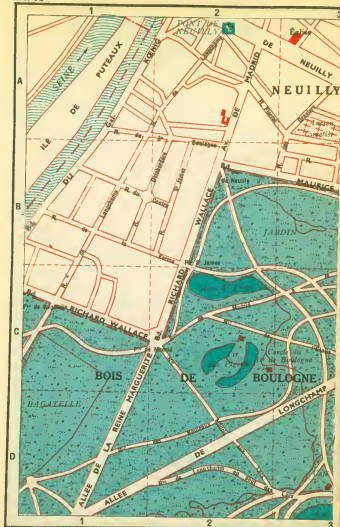
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1:15.000^e

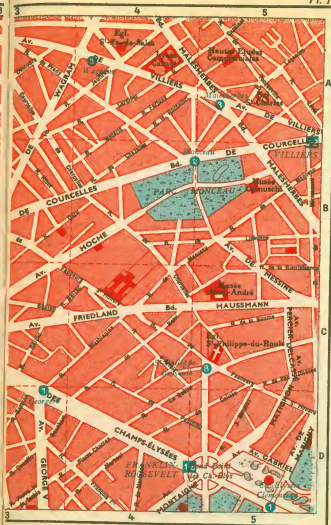
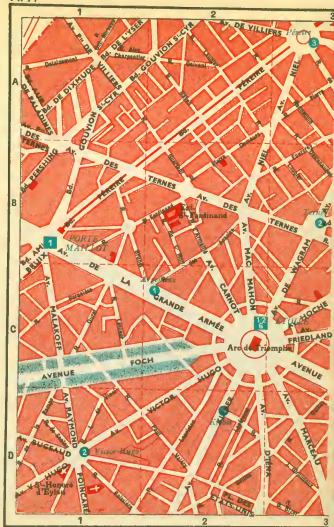


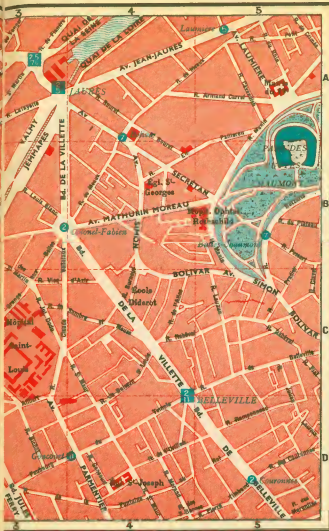
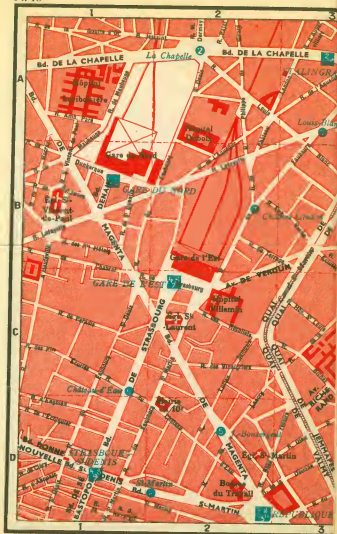
Quadrillage rouge à 500 m de côté.
500 meters to the side of a red square
500 m. entsprechen einer roten Quadratseite

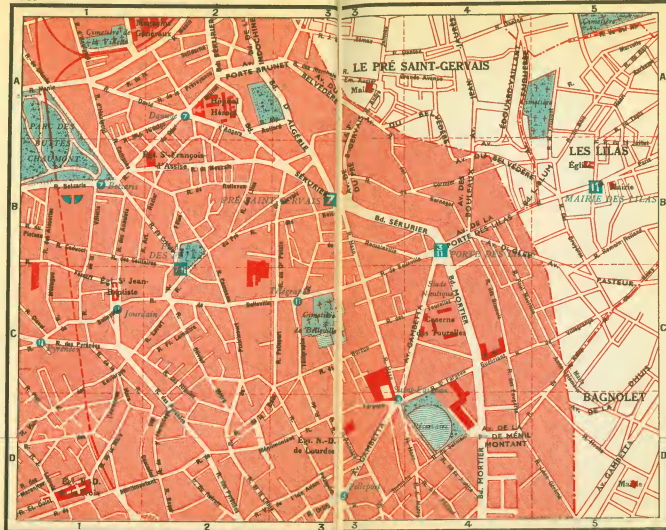


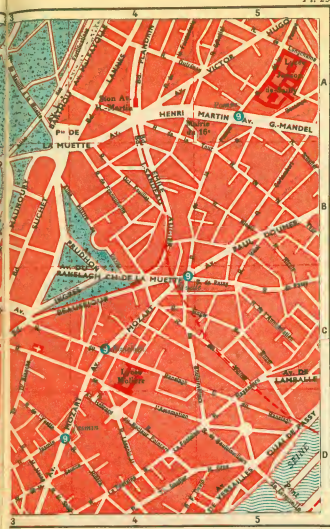
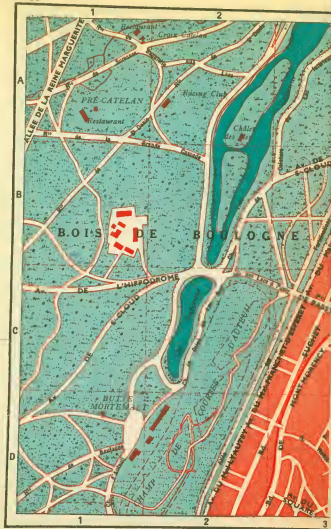


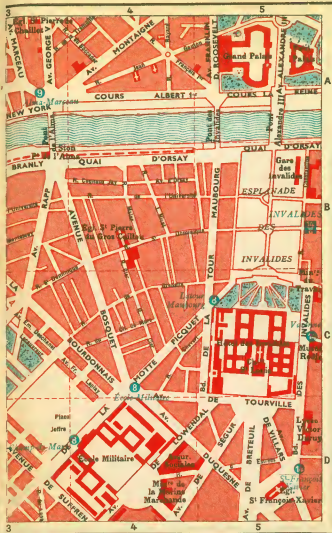
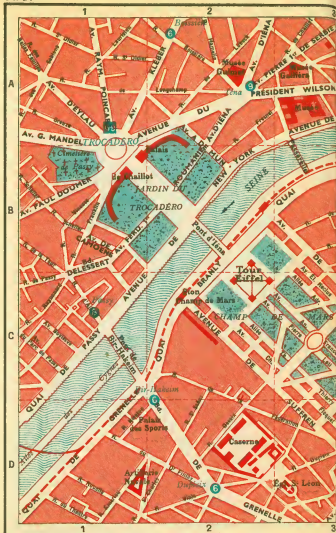


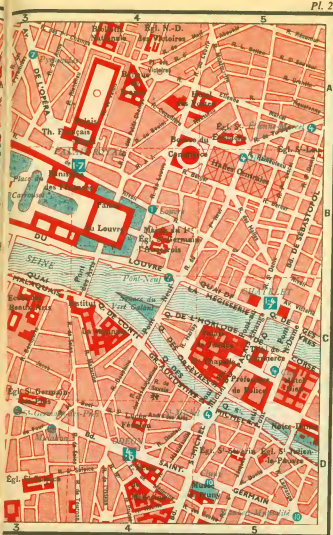
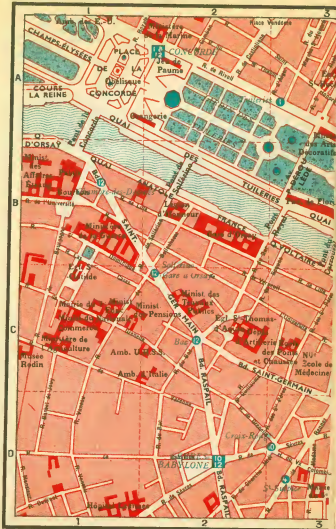


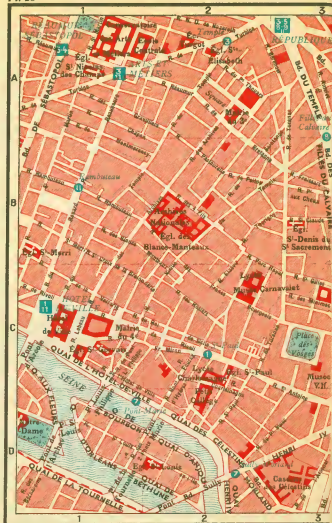


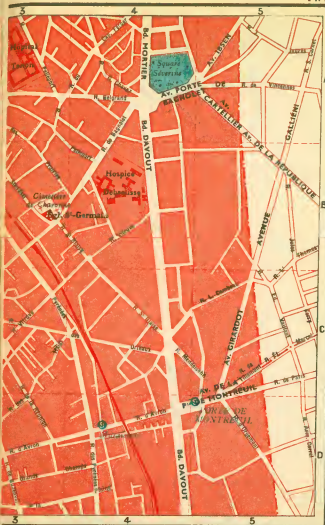


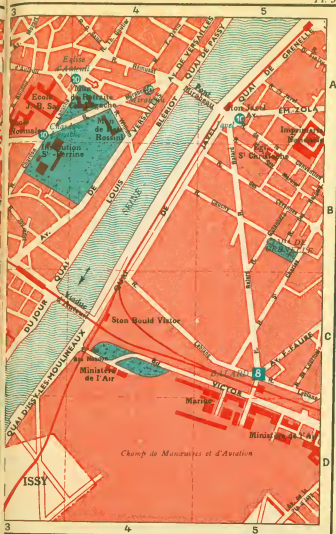
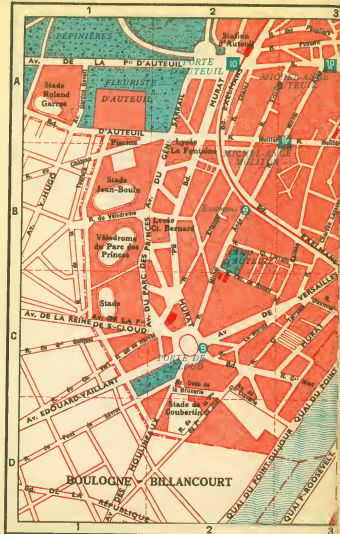


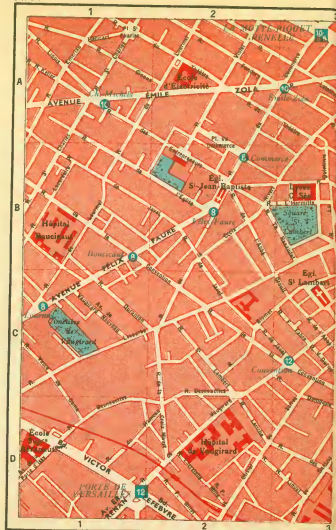


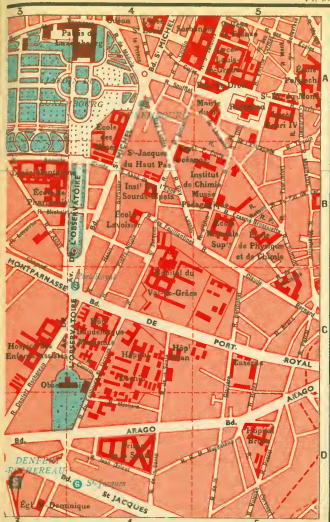
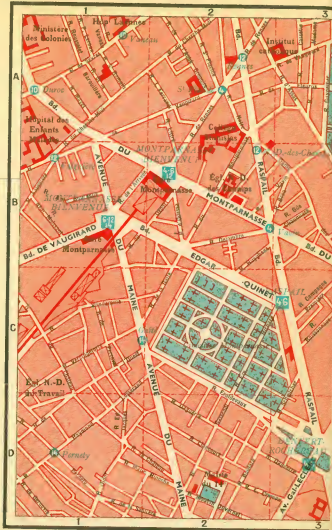




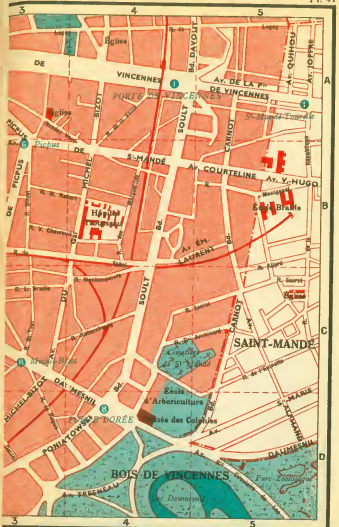
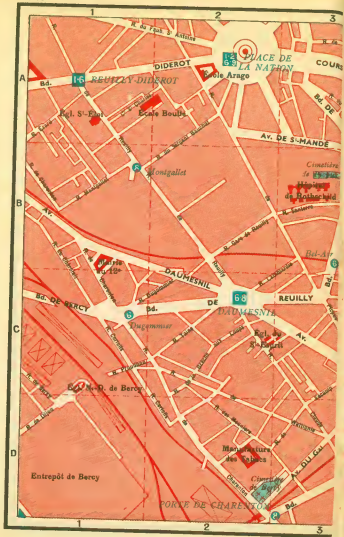


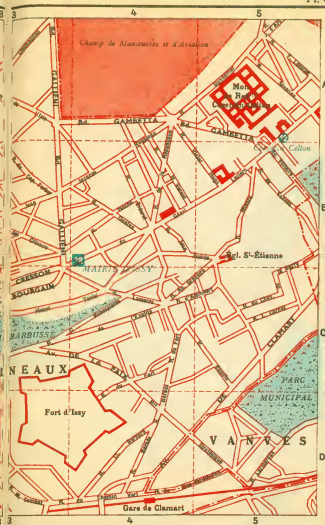
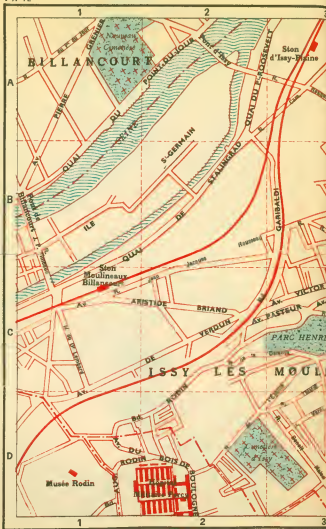


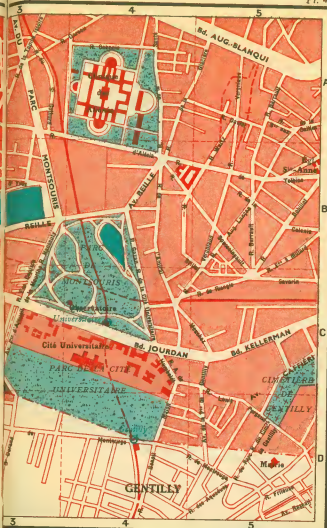
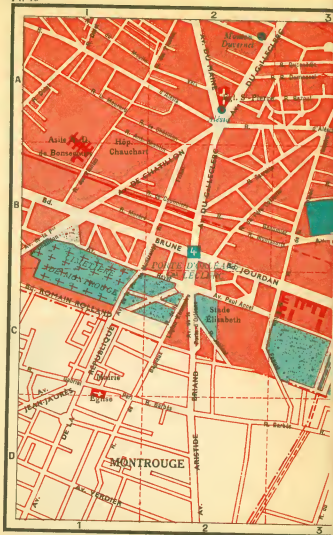


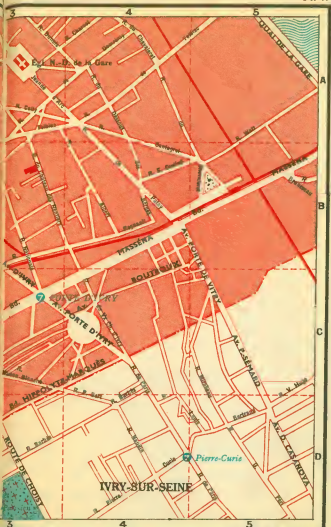
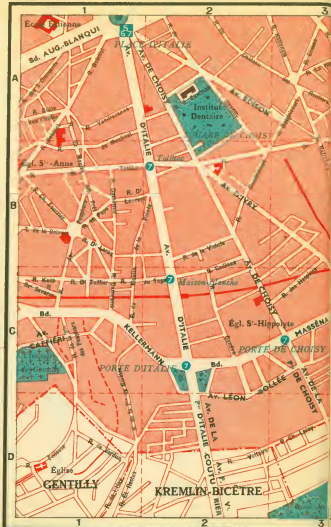


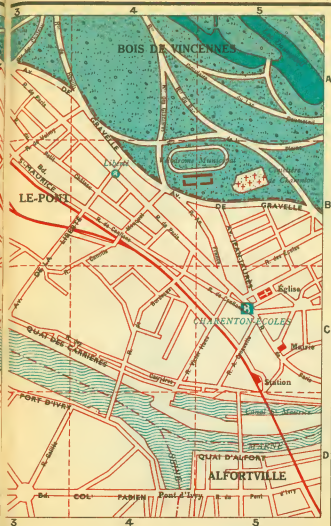
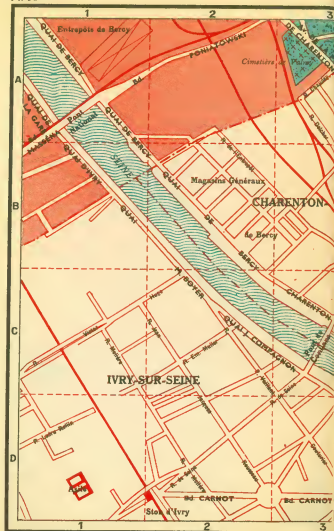


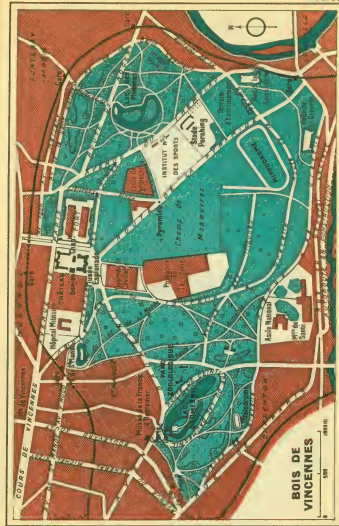
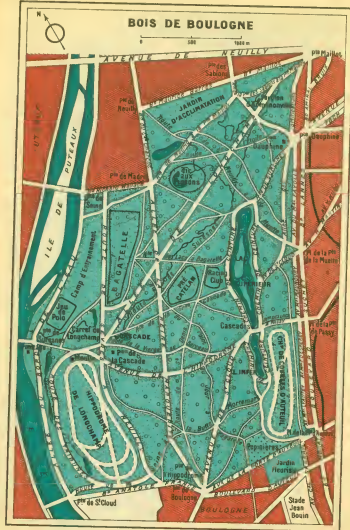


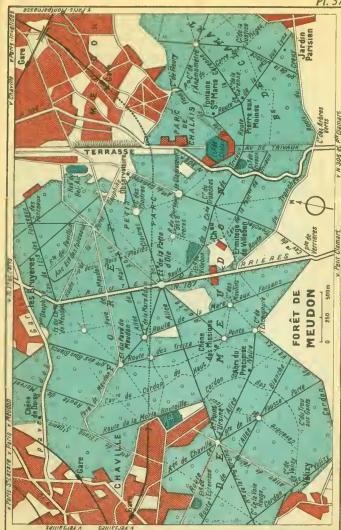
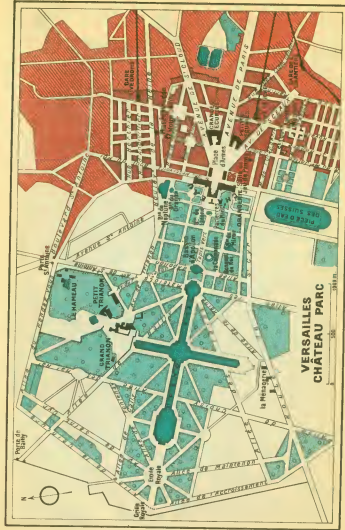


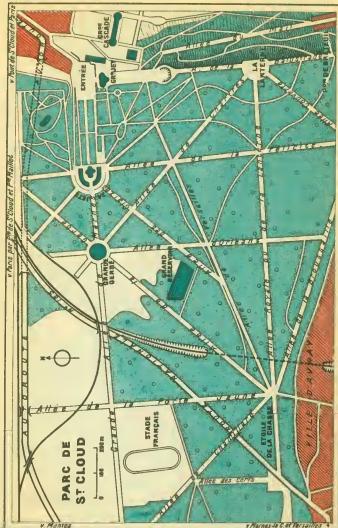


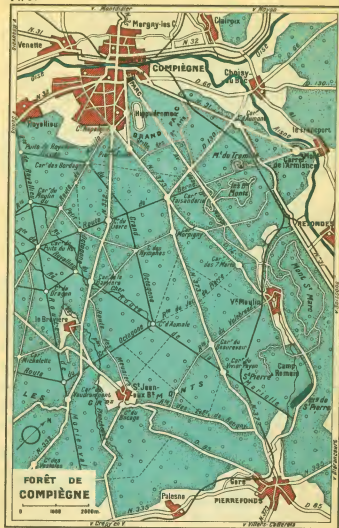






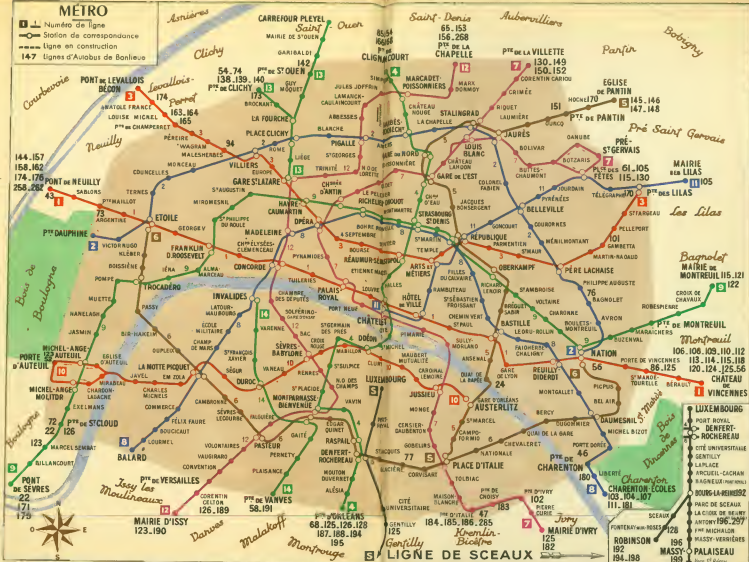






MÉTRO

- 1 Numéro de ligne
- Station de correspondance
- Ligne en construction
- 147 Lignes d'Autobus de Banlieue



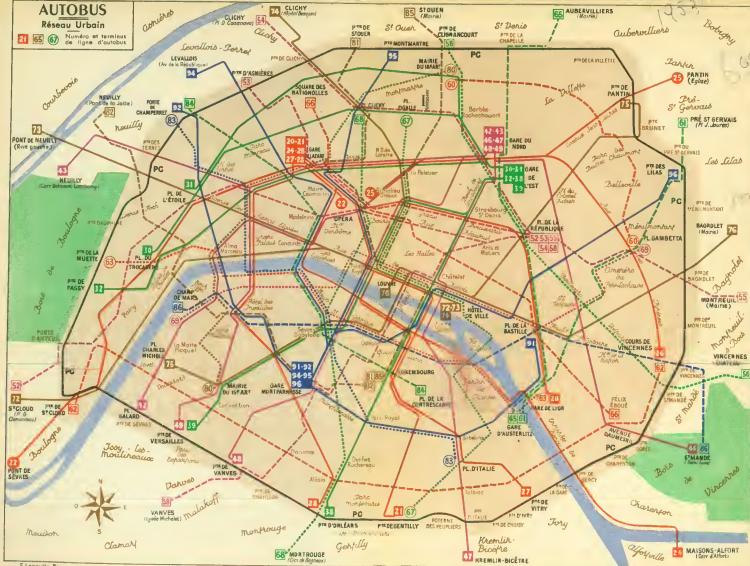
ATTENTION ! CONSULTEZ LES AFFICHES DEVANT LA LISTE DES STATIONS FERMÉES

Propriété de la R. A. des Transports Parisiens

AUTOBUS

Réseau Urbain

51 55 67 Numéros de territoires de ligne d'autobus





ANT LA LISTE DES STATIONS FERMÉES

Propriété de la R. A. des Transports Parisiens



PARIS

FINE

Name of Museum	Address	Nearest Metro station	Entrance fee
Antoine-Bourdelle	14 R. Ant.-Bourdelle 15*	Montparnasse-Bienvenue	Free on Sundays. Other days 30 fr.
Arts Décoratifs	Palais du Louvre (<i>Palais de Marsan</i>), 107 Rue de Rivoli, 1 ^{er} .	Palais-Royal, Tuileries	Fr. 30.
Art Moderne	12 Avenue de New-York, 13 Avenue du Président-Wilson, 16* (main entrance).	Alma-Marceau, Léna	Free on Sundays. Fr. 30 other days.
Cabinet des Médailles	Bibliothèque Nationale, 58 Rue de Richelieu, 1 ^{er}	Bourse	Fr. 20.
Cernuschi	7 Avenue Velasquez, 17*.	Monceau Villiers	Fr. 50. Free on Sundays.
Cluny	24 Rue du Sommerard, 5*	St-Michel Odéon (Cluny station is closed).	Fr. 15 Sundays. Fr. 30 other days.
Cognacq-Jay	25 Bd des Capucines, 2*	Opéra	Fr. 50.

MUSEUMS

ARTS

Days and Times of opening	Purpose of the Museum	Setting
10 a.m.-12, 2-5 p.m. except on Tuesdays and public holidays.	Dedicated to the sculptor's works.	Former studio of Antoine Bourdelle.
Ditto.	Objects of art of all kinds and all times.	The part of the Louvre rebuilt by Lefuel after 1871.
10 a.m.-5 p.m. Closed on Tuesdays and public holidays.	Contemporary French and foreign art since the time of the Impressionists.	Building erected in 1937 by Dondel, Aubert, Viard and Dastugue.
Closed Sundays. Other days 10 a.m.-12, 2-6 p.m.	Greek antiquities. Gallo-Roman jewelry and objects d'art; medals and coins from ancient Greek to modern times.	Modern part (by Pascal, 1890) of the Bibliothèque Nationale. The fine panelling from the Cabinet du Roi has been placed in the administration offices.
10 a.m.-12 and 2-4 or 5 p.m. according to season. Closed on Tuesdays.	Chinese art.	Private house built under the Second Empire.
10 a.m.-12.45 and 2-5 p.m. Closed Tuesdays and public holidays.	Art and life in the Middle Ages.	Palais des Thermes (Gallo-Roman era) and Hôtel des Abbés de Cluny (XV century).
10 a.m.-12, 2-5 p.m. except Tuesdays and public holidays.	Painting, sculpture and objects d'art of the XVIII century.	Part of the modern buildings of the "Samaritaine de Luxe", decorated with old panelling.

Name of Museum	Address	Nearest Metro station	Entrance fee
Conservatoire	14 Rue de Madrid, 9 ^e .	Europe	Free.
Ecole des Beaux-Arts	14 Rue Bonaparte, 6 ^e .	St-Germain-des-Près	Fr. 20.
Eugène Delacroix	6 Rue de Furstenberg, 6 ^e	St-Germain-des-Près	Sundays free. Fr. 30 other days.
Guimet	6 Place d'Iéna, 16 ^e .	Iéna	Fr. 30.
Gustave Moreau	14 Rue de la Rochefoucauld, 9 ^e .	Trinité or St-Georges	Fr. 30.
J. J. Henner	43 Avenue de Villiers.	Malesherbes	Fr. 30.
Jacquemart-André	156 Bd Haussmann.	St-Philippe-du-Roule	Fr. 30.
Jeu de Paume	North terrace of the Jardin des Tuileries, on the Concorde side	Concorde	Fr. 30.

Days and Times of opening	Purpose of the Museum	Setting
Thursdays and Saturdays except for public holidays from 1.30-4 p.m. Closed 15th August-15th September.	Collection of old musical instruments having artistic or historic values. Scores, manuscripts.	Former Jesuit college built in the XIX century.
Thursdays, 2-4 p.m. with a guide.	Fragments of architecture and sculpture, in courtyards and gardens, from monuments which have disappeared. Plaster-casts. Drawings of masters (not shown).	Ecole des Beaux-Arts built by Debret and Duban 1820-26 on site of Augustinian monastery where Lenoir had arranged his museum. Some 17th century work remains.
10 a.m.-12, 2-5 p.m. except Tuesdays and public holidays.	Devoted to the life and works of the famous painter. Collection mostly acquired by purchase.	Former residence and studio of Eugène Delacroix.
10 a.m.-5 p.m. Closed on Tuesdays and public holidays.	Art from the Far East: India, China, Japan, etc.	Modern building (1885).
2-4 p.m. except on Sundays and Tuesdays and public holidays.	Devoted to the work of Gustave Moreau.	Former house of the artist.
10 a.m.-4 p.m. except on Tuesdays.	Devoted to the works of this painter (1829-1905).	
1-4 or 5 p.m. according to season. Closed on Fridays.	Paintings, sculptures and objects d'art of XVIII century and the Italian renaissance.	Former residence of Edward André and his wife, Nélle Jacquemart. Built by André (1870) to house his collection.
10 a.m.-5 p.m. except on Tuesdays and public holidays.	Annex of the Musée du Louvre. Impressionist school of painting.	Exhibition gallery arranged in the former Jeu de Paume (1851).

Name of Museum	Address	Nearest Metro station	Entrance fee
Louvre	<i>Palais du Louvre</i> . Main entrance: Pavillon Denon, square du Carrousel or Porte Barbet de Jouy, 36 Quai du Louvre, 1 ^{re} .	Louvre Palais-Royal	Free on Sundays. Fr. 50 other days. Between 100 and 120 fr. extra for the "Louvre at night".
Marmottan	2 Rue Louis-Bollly, 16 ^e .	La Muette	Fr. 30.
Monétaire	11 Quai de Conti, 6 ^e .	Pont-Neuf	Free.
Monuments Français	Palais de Chaillot (aile ouest), place du Trocadéro, 16 ^e .	Trocadéro	Fr. 30. Temporary exhibitions are extra.
Nissim-de-Camondo	63 Rue de Monceau, 17 ^e .	Monceau	Fr. 30.
Opéra	Place Charles-Garnier.	Opéra	Fr. 30.
Orangerie	South terrace of Jardin des Tuileries, Concorde side.	Concorde	Usually 20 fr. for the Nymphéas; varies for exhibitions.

Days and hours of opening	Purpose of the Museum	Setting
10 a.m.-5 p.m. Closed on Tuesdays. To visit "The Louvre at night" consult notices which announce which rooms will be lit.	Six departments: Asiatic antiquities, Egyptian antiquities, Greek and Roman antiquities, Sculpture, Objets d'Art, Painting and Drawing. (Consult plans of rooms.)	The Palais du Louvre, built by all the sovereigns of France, from Charles V to Napoleon III.
2-5 p.m. on Thursdays and Sundays. Closed in winter.	Mainly art of the First Empire.	Private house; XIX century.
1-5 p.m. on Mondays, Fridays and Saturdays, 3-5 p.m. on Tuesdays and Thursdays. Closed Wednesdays.	Ancient and modern coins.	Hotel des Monnaies by Antoine (1771). Fine interior decoration.
10 a.m.-5 p.m. Closed on Tuesdays and public holidays.	Plaster casts of the most important French sculptures since the Middle Ages. Copies of Romanesque frescoes.	The new Palais de Chaillot (1937) by Carlu, Bolléau and Azéma.
Tuesdays, Thursdays, Saturdays, 1-5 p.m. Sundays 10 a.m.-12, 2-5 p.m. Closed on public holidays.	Artistic reconstruction of an XVIII century residence, with furniture and works of art.	Private home of the Comte de Camondo, built (1910) in XVIII-century style.
10 a.m.-5 p.m.	History of the building and its repertoire.	The rooms of the Pavillon de l'Empereur.
10 a.m.-4 p.m. in winter and 5 in summer. (These times are valid for temporary exhibitions but may vary for Claude Monet's Nymphéas). Closed on Tuesdays.	Paintings by Claude Monet: "Les Nymphéas". Temporary exhibition in other rooms.	Exhibition gallery in former Orangerie, identical with the Jeu de Paume and built at the same time (1851).

Name of Museum	Address	Nearest Metro station	Admission fee
Petit Palais	<i>Avenue Alexandre-III, 8^e</i>	Champs-Élysées-Clémenceau	Usually fr. 50. Varies for exhibitions.
Rodin	<i>77 Rue de Varenne, 7^e.</i>	Invalides, St-François-Xavier	Fr. 30.

ETHNO

Arts et Traditions populaires	Palais de Chaillot (basement of west wing). <i>Place du Trocadéro, 16^e.</i>	Trocadéro	Varies according to exhibitions.
Musée de l'Homme	Palais de Chaillot (east wing). <i>Place du Trocadéro, 16^e.</i>	Trocadéro	Fr. 30. The exhibition in the vestibule is free.

HIS

Musée de l'Armée	Hôtel des Invalides (Esplanade des Invalides), 8 ^e .	Invalides	Divided into sections fr. 10 per section.
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Days and hours of opening	Purpose of the Museum	Setting
Usually from 10 a.m.-5 or 6 p.m. Times vary according to the temporary exhibitions which occupy several of the rooms. Sometimes shut when these exhibitions are being prepared. Closed on Tuesdays.	Paintings and objets d'art of the Middle Ages, the Renaissance and the XVIII century. Prints (Duteil collections). XVIII century objets d'art (Tuck collection), modern sculpture and painting.	Built by Girault for the 1900 exhibition.
1-5 or 6 p.m. according to season. Closed on Tuesdays.	Devoted to Rodin's works.	Hôtel Biron, built (1728) by Jacques Gabriel and Aubert. Fine garden.

GRAPHY

Varies (see exhibition posters).	The collections are shown only in the form of temporary exhibitions, with regional or traditional themes.	Basement of a wing of the new Palais de Chaillot, built (1937) by Carlu, Boileau and Azéma.
10 a.m.-5 or 6 p.m. according to season. Closed on Tuesdays.	Ethnography and Anthropology. Man, his origin and his way of life.	One wing of the new Palais de Chaillot (see above).

TORY

10 a.m.-12 and from 1.30 p.m. (1 on Sundays). Closed on Tuesdays and public holidays.	History of the French army, its campaigns, equipment, uniforms, etc.	In part of the Hôtel des Invalides, one of the finest buildings in Paris, built by Libéral Bruant and Mansart (1671-1685).
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Name of Museum	Address	Nearest Metro station	Admission fee
Assistance publique	47 <i>Quai des Tourelles</i> , 4 ^e	Pont Marie	Fr. 30. Free on Sundays.
Balzac	47 <i>Rue Raynouard</i> , 16 ^e .	Passy La Muette	Fr. 30.
Carnavalet	23 <i>Rue de Sévigné</i> , 3 ^e .	Saint-Paul	Fr. 30. Free on Sundays.
France d'outre-mer	283 <i>Av. Daumesnil</i> , 12 ^e .	Porte Dorée	Fr. 30.
Histoire de France	Archives Nationales, 60 <i>Rue des Francs-Bourgeois</i> , 3 ^e .	Hôtel de Ville Rambuteau	Fr. 30.
Marine	Palais de Chaillot (west wing), <i>Place du Trocadéro</i> , 16 ^e .	Trocadéro	Fr. 30.
Musée Postal	4 <i>Rue St-Romain</i> , 7 ^e	Vaneau	Fr. 30.

Days and hours of opening	Purpose of the Museum	Setting
10 a.m.-12, 2-5 p.m. Closed on Tuesdays and public holidays.	Contains one of the largest collections of antique pharmaceutical jars in France; also fragments of the old Hôpital de la Charité.	Former convent of the Filles de Ste Geneviève. Fine XVIII building attributed to François Mansart.
1.30-5 p.m. Closed on Mondays and during August.	Personal belongings of Balzac and illustrations for his works.	House in which Balzac lived from 1840-1847.
10 a.m. to 12, 2 to 5.30 or 6 p.m. according to season. Closed on Tuesdays.	The history of Paris illustrated by pictures, drawings and various objects. Extensive collections from the Revolution.	The old Hôtel Carnavalet built by F. Lescot and enlarged by F. Mansart. Old buildings from other parts of France have been moved here and added to it.
2-5.30 p.m.. Closed on Tuesdays and public holidays.	History of French colonisation. Geographical and ethnographical panorama of Overseas France.	Built by Laprade and Jaussey for the 1931 exhibition.
10 a.m. to 4 p.m. in winter and to 5 p.m. in summer for groups of visitors (permission has to be obtained). Free on Sundays from 1-4 p.m.	Historical documents.	The Hôtel de Rohan and the Hôtel de Soubise, two of the finest houses in the Marais district, built (1704) by Delamair. Magnificent interior decoration by Boffrand.
10 a.m. to 5 or 6 p.m. Closed Tuesdays and public holidays.	Paintings and models of ships, mostly XVII and XVIII century, and all things connected with the history of the Navy.	A wing of the new Palace of Chaillot, built (1937) by Carlu, Boileau and Azéma.
2-6 p.m. Closed on Mondays and Tuesdays.	Philately. History of the Post Office.	The old Hôtel de Choiseul-Praslin (XVIII century).

Name of museum	Address	Nearest Metro station	Admission fee
Victor Hugo	6 Place des Vosges, 3 ^e	St-Paul Bastille	Fr. 30. Free on Sundays.

CRAFTS-

Conservatoire des Arts et Métiers	292 Rue St-Martin, 3 ^e	Réaumur-Sébastopol Arts et Métiers	Free on Sundays. Fr. 16 other days.
Travaux Publics	1 and 3, Av. d'Iéna, 16 ^e	Iéna	Fr. 30.

SCIENCE

Musée Astronomique de l'Observatoire.	Av. de l'Observatoire, 5 ^e	Port-Royal Denfert-Rochereau	
Musées d'Histoire Naturelle	57 Rue Curvier, 5 ^e	Jussieu	
Palais de la Découverte	Grand Palais des Champs-Élysées, Av. Fr.-D.-Roosevelt, 8 ^e .	Franklin-D.-Roosevelt.	Fr. 30.

Days and hours of opening	Purpose of the Museum	Setting
10 a.m. to 12.30, 2-5 p.m. Closed on Tuesdays.	Furniture designed by Victor Hugo; illustrations of his works and a remarkable collection of his own drawings.	The house on the second floor of which Victor Hugo lived 1832-1848.

PUBLIC WORKS

1.30-5.30 p.m. on weekdays. 10 a.m.-5 p.m. on Sundays.	History of the various industries, crafts and inventions (clocks).	The church of the old priory of St-Martin-des-Champs (XII-XIII centuries) and conventual buildings erected by Antoine (XVIII century).
1.30 to 5.30 p.m. Closed on Fridays.	Public works: bridges, dams, etc.	Built (1936-1948) by Auguste Perret.

NCE

2 p.m. on the first Saturday of each month. Special permission must previously be obtained from the Director.	Mainly devoted to the history of French astronomy.	A few rooms in the Observatory built (1668-1672) by Claude Perrault.
1.30-5.30 p.m. Closed on Tuesdays.	Natural history, zoology, botany, etc.	
10 a.m. to 12 and 2-6 p.m. Closed on Fridays. Lectures and special demonstrations as announced.	Panorama and synthesis of sciences and modern inventions.	Part of the Grand Palais built by Deglane, Louvet and Thomas for the 1900 exhibition.

